



THE NEW YORK



# DRAMATIC MIRROR

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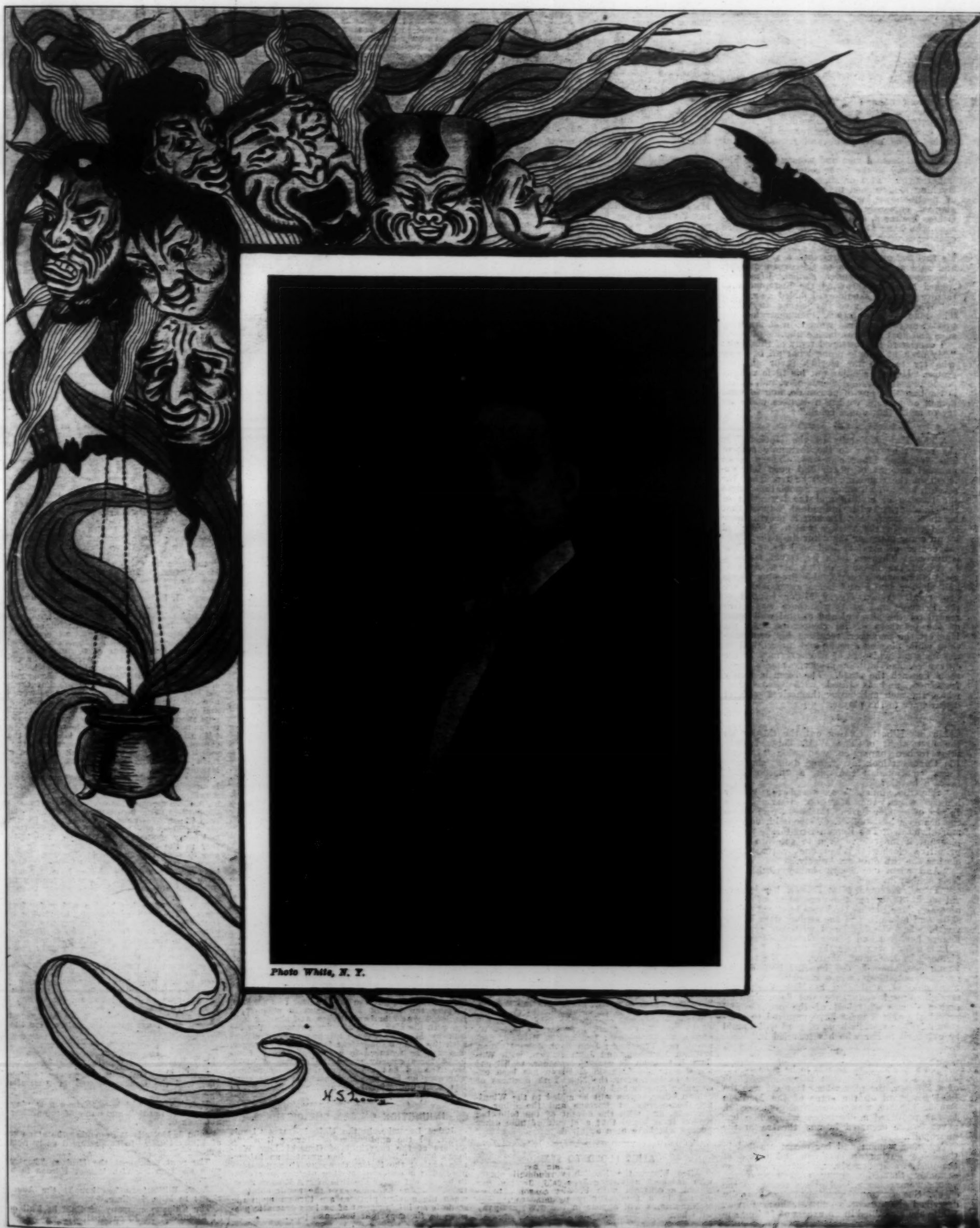


Photo White, N. Y.



## THE MATINEE GIRL



In front of one of the Upper West Side theatres, at a respectful distance from the entrance, stationed tremblingly on the curb, an organ grinder turned the handle of his sorry instrument and ground out alleged music.

As well dressed men and women passed him on their way to the foyer some looked at him impatiently. Two or three returned the beseeching look turned upon them from a pair of doglike eyes, with blank stares. Others glanced curiously at him. Some laughed. Others hesitated, and seeing the fringe of persons who hang about a theatre entrance turn cynic eyes upon them, passed on.

One man thrust his white gloved hand into his furled overcoat, drew out a yellow coin, and said a few words to the organ grinder, whereupon the intruder smiled, lifted his ragged hat, and throwing the instrument of torture over his shoulders, begged away.

"Why did you give the beggar anything? The man is a nuisance," remonstrated the pretty, marble featured woman in shimmering silks and floating laces, beside him.

I overheard the low-toned reply of this man: "My dear, he is only doing what all of us do who try to win the world's favor and applause. He was sending out his little note of music into the world's chorus of sound. That is the best that any of us can do, and to some person or persons we are nuisances while we try to make that music heard."

"The Happy Family at the Hackett," is the way they refer to the fortunate folk of The Witching Hour company. There is an unusual amount of peace and good will existent in the company, if it be true that the seventh week of all company association marks the passing of civility and the beginning of the familiarity with individual foibles that begets contempt. Mr. Hackett is proving once again that in the theatre which is directed by an actor manager the actor finds the greatest degree of comfort and well being. The Stuyvesant Theatre, built by David Belasco, in whom the memory of his actor days is vivid is one whose comfortable dressing rooms and shower baths and home atmosphere are proverbial. When Henry Miller reigned at the Princess and at Daly's there was extra regard for the physical and mental well being of the members of its companies. At the Hackett the manager, recalling his own miseries while playing a scene and interrupted by the insistent whispers of property men in the entrances, has built a property man's green room beneath the stage. The room is neatly furnished, and is fitted with card tables where the men may enjoy themselves without disturbance to the player.

Maxine Elliott, coming out the theatre on the first night of The Wolf, listened smilingly to her companion, who said: "Doesn't Ida Conquest look lovely, and didn't she take those emotional scenes as a thoroughbred takes a hurdle?"

"She did, indeed," answered the stately beauty whom the MATINEE GIRL always thinks of as Her Serene Highness, and whom the beauty's husband, N. C. Goodwin, has immortalized as "The Roman Senator." "How pleasant it must have been to get into those primitive clothes! When one wears 'nice' clothes she can only act 'nicely.'"

"And when one wears shabby clothes she feels shabby in spirit."

"True," assented Miss Elliott, her beautiful eyes taking on the expression of reminiscence. Her Serene Highness is proud of her skill, and tells often of the shabby days of her youth, when she fashioned with her graceful fingers her own and Sister Gertrude's gowns. It is a long way from that period of shabby girlhood in Rockland, Maine, and the shabby young womanhood, the handkerchief drying on window pane days in a Harlem flat, to the ownership of a theatre in New York; and straight lipped endurance and determination and a degree of talent of the artistic and practical order it must have required to compass it! The world's hand of good will should be extended to her who has traveled it.

"To provoke discussion is to be successful," said a manager. By that token The Worth of a Woman, the play whose last act was the final portrayal on the stage of the Madison Square Theatre, was pre-eminently successful. It has provoked a discussion whose like has never before occurred in any theatre in the metropolis.

A young woman and her escort strolled in the lobby during an *entracte* and talked of the play, at first gayly, at last seriously, so seriously that the young man tapped the young woman more firmly than gently on the cheek. She summoned a policeman and heatedly described her escort's unrestrained fervor. While she explained in an excess of feeling she

returned the said slap with interest of fervor, whereupon the policeman, who had been about to arrest the ungallant escort, advised them both to "behave themselves," and departed to solve less complex problems.

Jobyna Howland, talking to a congestion of matinee girls about "The Actresses I Like Best," said: "I have seen Mrs. Fiske as Tess of the D'Urbervilles and Leah Kleeschna and Mary of Magdala and Rebecca West, seen her in The New York Idea and Divorcons and 'A Bit of Old Chelsea.' I have been educated by seeing Mrs. Fiske in all her roles several times for ten years. I always saw her playing to big audiences but once. Then she played the most sincere role of all to no audience, except me, and I was hidden by the trunk of a big tree.

"The theatre was Fairmount Park. Some beastly boys were teasing a poor little sick dog. Finally they threw him into the river. Then they sat on the bank, and as he tried to come ashore pelted him with sticks and stones. A victoria stopped, and a lady stepped out of it. She was beautifully gowned. Her handsome carriage dress trailed over the wet grass. She wore long white gloves. She walked straight through the group of boys. She neither looked at nor spoke to them, but they fell back and stood looking at her as amazed subjects at their first glimpse of a queen.

"She walked straight to the edge of the stream. I saw the heels of her dainty boots sink deep into the mud. She leaned toward the dog, and held out a coaxing hand to him, and I could hear her speaking softly to him. The waif floundered miserably about in the water, then turned timidly toward her and swam with feeble strokes toward the shore. When his strength seemed gone she leaned over and snatched him from the water, and dripping and muddy and forlorn and ruinous to her velvet gown and white gloves as he was, she carried him in her arms to the carriage. There she put him on a seat beside her, and with her hand patting his dripping back she drove off. It was the simplest and tenderest part I ever saw Mrs. Fiske play."

If some one with an excess of candor tells you that you will never be an actor don't become discouraged. Richard Mansfield heard that decree from a stage-manager who long ago dropped into nameless obscurity. John Mason was in substance so informed by Lester Wallack after his cursory glance at the person who was then Master John Mason, aged fifteen. Maude Adams heard it often. Some of that brilliant San Francisco contingent who have illuminated the stage recall hearing her mother say with a shaking voice while she looked at her with tear damp eyes: "Oh, Maude, you will never, never become an actress!"

Of Blanche Bates' *menage* there is after her mother no dearer figure than Zakkuri, the big beautiful yellow Angora, named by reason of his ferocious after the terrible war minister in The Darling of the Gods.

Because Miss Bates' visits home were of necessity rare and brief Zakkuri formed no great attachment for her. Rather he tolerates her. Her advances he meets with coldness accentuated now and then by sudden barbarous clawings.

In consequence his baffled mistress has borne the mortification of standing by and watching her yellow furred favorite barbered and tailored by her mother, Mrs. Frances M. Bates, or her dusky maid, Lucille. When one glad day therefore Zakkuri graciously permitted her those familiar offices it was a time of pride and self-felicitation. Her mother the third morning after a visit to Philadelphia was awakened at six o'clock by a breathless messenger bearing a telegram from New York. The telegram, which was signed "Blanche," was "Zakkuri has let me comb him."

John Mason is a modest man, but the most modest of men has his moods of vainglory. Mr. Mason's occur when some new born Lamb's memory takes a little backward gambol of a year or two and calls it reminiscence. Mooted matters of memory, he thinks, should be referred to him.

"For I am the oldest Lamb," he says. "I was not a charter member, but none of the charter members remain. In point of years I admit I am not the oldest, but in point of membership I am. As a Lamb I am the oldest Lamb."

At this the wontedly mild mannered actor looks so fierce that no lesser member is hardy enough to knock his chip off this shoulder of Lamb.

## THE MATINEE GIRL.

## NEW IMPERIAL THEATRE, WINNIPEG.

Work has begun on the new Imperial Theatre, which will be located at Notre Dame Avenue and Princess Street, Winnipeg. The building will occupy a space one hundred feet square. The estimated cost is \$150,000, and the theatre will seat from 1,500 to 1,700. The drawings of the architect, Leonard T. Bristow, of Winnipeg, show a very handsome exterior of terra cotta and pressed brick in the style of the early French Renaissance. There will be two entrances to the lobby of the theatre on the corner of Notre Dame Avenue and Princess Street, with an entrance from either street and a separate entrance to the gallery from Notre Dame Avenue. The main lobby of the theatre will be spacious and handsomely finished in marble and mosaic.

The entrance to the ground floor occupies one side of the lobby, while the remaining side is taken up with a handsome double stairway of marble to the balcony foyer, the box-office being located between the two staircases. Immediately opening off the lobby is the main foyer at the rear of the orchestra seats, from which the emergency exits open on Notre Dame Avenue on a level with the sidewalk. The stage and proscenium opening will be among the largest in Canada.

The theatre when finished will be devoted to a first-class stock company, presenting the best obtainable plays. The Imperial Theatre Company, Limited, which will operate the theatre, consists of Thomas B. Campbell, President; Charles W. Sharp, Vice-President; Leonard T. Bristow, Secretary and Treasurer; John Saul, John Haffner, William Manahan, and John Dobson, with William J. Gillman as general manager, to fill out the directorate. Martin J. Dixon has been engaged to look after the New York business of engaging players and plays.

Two other houses will be added to the Winnipeg house, one at Portage and the other at Brandon, and with the advent of the following season it is hoped that a circuit of nine other houses will have been acquired.

## ALICE LLOYD TO STAR.

Alice Lloyd, the English music hall singer, who has been appearing here in vaudeville, has signed a contract with F. Ziegfeld, Jr., to be starred in a musical play next season. The McNaughton's will appear in the same company with her.

## GOOD AND BAD MELODRAMA.

## THE DECLINE IN PATRONAGE OF THE POPULAR PRICE THEATRE FROM A NEW VIEWPOINT.

Another Producing Manager Gives His Ideas as to the Present Situation, Its Cause, and What Circumstances Point as to the Future—A Better Class of Plays Must Be Offered in Order to Secure Business.

"Two years ago," said Charles E. Blaney, "I predicted what has now come to pass in the melodrama theatre. I said then that the public was getting tired of the rapid-fire variety of melodrama and that a change was due to take place in the standard of the productions or in the box-office receipts. I began to gradually improve the class of my attractions and have continued that policy up to the present time.

"The public will get tired of anything; it is human nature to want a change. Those who have found success with the 'blood and thunder' melodrama, and for that reason have kept consistently at it, have made a mistake.

"When I ventured the opinion that the popular price theatre public was tiring of the class of plays that were being given them, I was told that these plays were making money, and that fact was pointed to as conclusive proof that their patrons were getting what they wanted. The public was simply submitting to what it could not remedy. It was in the habit of going to these plays, and the momentum kept taking it there. But that sort of thing will of its own accord finally stop. The crisis has now come. The public has turned away from these bad 'shows' and has gone in two directions. Some have gone to the moving-picture show and some to the higher priced attractions. When a manager puts twelve to twenty scenes in a production he knows that the larger part of his clientele wants a change of scene, a quick succession of pictures. With the coming of the moving-picture show the rapid-fire melodrama has become the imitation, the moving-picture is the real thing. The public has not yet become fully acquainted with the moving-picture show. It has only begun to do so. When it does become thoroughly acquainted with it the rapid-fire melodrama will be without a field to work in. Of course the fact that a great number of workmen are out of employment must be reckoned with in determining the cause of the trouble."

Admitting that the moving-picture show, the bad melodrama, and the unemployed workmen are jointly responsible for the falling off in patronage, what percentage of blame would you assign to each cause?" he was asked. "Well, I should say the bad play comes in for 30 per cent, and the moving-picture crime for present no more than 10 per cent. In certain localities there are more men out of work than in others, and it is hard to estimate to what extent hard times are to blame. But that the public has grown tired of the sensational title and the Jew who comes out with his two guns and covers the villain only to see him appear again in the next act, I am satisfied beyond a doubt and feel that I have sufficient proof."

Now, a bad melodrama goes into a certain town and plays to fair returns. The public sees it. The next week one of my plays visits that town and shows at the same theatre. The people naturally think it is one of the same kind of plays seen there the previous week, and stay away. As a proof of the effect a bad melodrama has on a good play that follows it, I will tell you what our experience has been. In such cases the receipts for the first two or three days are not enough to pay expenses. But those who have been tell their friends, and the public begins to find out what kind of an attraction we are offering. By Thursday the rush for seats is so great that we have to turn people away the rest of the week.

"I say this not to criticize my competitors in this business, but it is a significant fact, and one they overlook to their disadvantage. When a bad melodrama follows a good play at a certain house and does good business, it does not signify that the public wants that particular kind of play. The public will show its dissatisfaction by not going the following week, and if it's a good play that follows of course it suffers unjustly. When the blood and thunder play follows its kind of an attraction we are offering. By Thursday the rush for seats is so great that we have to turn people away the rest of the week."

"The public that demanded a quick succession of pictures—that is, scenes—have now gone over to the moving-picture houses, and the melodrama of the future, to survive, must be built on a higher plane."

"It has been my policy to keep abreast of the times. The plays I have in preparation for next season will be better than ever before. With such stars as Cecil Spooner, Fiske O'Hara, Lottie Williams, W. H. Turner, and Harry Clay Blaney, I feel that I am far removed from the moving-picture competition, and with the return to normal conditions in Wall Street I look for a prosperous season next year."

## AMUSEMENT COMPANIES INCORPORATED.

Articles of incorporation for the following amusement companies were filed with the Secretary of State at Albany the past week: The Hippodrome and Park Syndicate of America, New York; capital, \$100,000; directors, A. S. Kirk and R. F. Walters, New York, and W. I. Kirk, Buffalo. Avenue A Amusement Company, New York; capital, \$1,300; directors, Abram Tinsley, Max Ginzberg, and Samuel Kipnis, New York. Empire Concession and Amusement Bureau Company, Lockport; capital, \$2,500; directors, J. H. Doye, C. G. Stevens, and W. H. Earl, Lockport. Hotel Clerk Company, Inc., New York (theatrical); capital, \$5,000; directors, Joseph Rich and Alfred E. Whalen, New York, and Aaron Welheimer, Philadelphia. International Theatrical Syndicate, New York; capital, \$25,000; directors, W. C. Watson, Corona; E. O. Miller and J. H. Miller, New York. Sylvan Beach Amusement Company, Buffalo; capital, \$25,000; directors, Peter Klippel and J. G. Zettler, Buffalo. Unique Amusement Company, Patchogue; capital, \$1,000; directors, Oscar Gerrodette, Arthur F. Hawkins, and Frank Goldsmith, Patchogue.

## TED V. ARMOND.

Ted V. Armond, whose picture appears on the first page of this week's Mirror, is widely known as a versatile comedian who has had long experience in stock companies. He is short and stout and well suited to any character part requiring these attributes together with unusual acting ability. He has been under the management of Burt, Nicolai and Nixon for the past two seasons, playing the role of Joel Slocum in support of Beulah Poynter in Lena Rivers, and sharing honors with the star. The character was written for him by Miss Poynter. He has already signed with the same management for three years longer, and will be featured in a play of the old-fashioned farce comedy order the season of 1909. Mr. Armond has always received good notices wherever he has appeared, and his clever work has been appreciated by audiences as well as critics.

## INJUNCTION ON BEN HUR PICTURES.

Judge Lacombe, in the United States Circuit Court, on the application of Harper Brothers, owners of the copyright of General Lew Wallace's book, "Ben Hur," has granted an injunction against the Kalem Company (Incorporated) producing a series of moving picture spectacles to be put out under the title of "A Roman Spectacle." Judge Lacombe says the result obtained when the moving pictures are thrown upon the scene is an infringement of various dramatic passages in the copyright book and play.

## MRS. ELIZABETH SAUNDERS.

Interview with a Venerable Actress Whose Activities Were with the Famous of the Palmy Days.



Above is a likeness of Mrs. Elizabeth Saunders in the character of Frochard in The Two Orphans. Mrs. Saunders recently celebrated the eighty-ninth anniversary of her birth in San Francisco, where she has resided for the last fifty-five years. The Mirror representative who called to extend his congratulations, found the venerable actress in a retrospective mood. She talked of plays and players of half a century ago as though it was but yesterday.

Mrs. Saunders was born in Philadelphia April 4, 1819. Her first appearance on the stage was made in Washington, D. C., in the part of Donna Cicily in The Midnight Hour, when she was fifteen years of age. Joseph Jefferson, the eldest, was her grandfather, he being her mother's father, which would make her first cousin to the late Joseph Jefferson. It was in her grandfather's company that she made her debut. After a few seasons in stock she played Gretchen for several years to her grandfather's Rip Van Winkle. She also appeared in the same part with the elder Hackett in the title role. Shortly after her marriage she appeared at the old Boston Museum under the name of Mrs. Thomas. Moses Kimball was there, and Harry Sedley Smith was the manager. She remained at that historical house for ten years, leaving for San Francisco in 1853, where she became a member of the stock company at the old California Theatre.

Mrs. Saunders has supported and been associated with nearly all of the noted players of her day; people of whom the present generation know little. She and James W. Wallack, Jr., were schoolmates, and William Warren was her cousin. Edwin Booth's name for her was "The Old Party," and she always called him—and even refers to him now as—"My son Teddy." Others of the old, old school with whom she was associated were Edwin Forrest, Julius Brutus Booth, Mrs. John Drew, Charlotte Cushman, W. C. Macready, C. W. Coudcott, Laura Keane, the elder Sothorn, Fanny Elssler, the dancer; Mr. and Mrs. Charles Keane, George Vandenhoff, Thomas and Harry Placide, G. V. Brooks, Charles J. Mathews, William E. Burton, Thomas Hamblin, George H. Barrett, Thomas Hadaway and others.

Mrs. Saunders has no scrapbook—not even a programme—and has but two photographs of herself. But she has a wonderful memory, and was, when she was young, a "quick study." During her career as an actress she essayed over three hundred different roles, ranging from those of an ingenuite to emotional leads. For the first few years she played mostly old women, which, compared with modern methods, seems rather a strange procedure. Apropos of that the grand old lady said: "In those days actors were born; now they are made. In my time temperament and natural aptitude were the chief requisites; now good looks and an attractive figure are most likely considered." Although she does not mingle with the world, and her sight is so poor that she cannot read, she has kept in touch with the stage and its people through the kind offices of a dear friend, who calls once a week and reads THE MIRROR to her.

Some of the plays that Mrs. Saunders appeared in are Money, Jessie Brown, Fashion, Love's Sacrifice, London Assurance, Our American Cousin, A Cure for the Heartache, Bleak House, David Copperfield, The Two Orphans, Oliver Twist, The Iron Chest, The Lady of Lyons, The Rivals, Robert Macaire, Woodcock's Little Game, Used Up, and many of Shakespeare's plays. She bade farewell to the stage as Mrs. Skewtons in Dombey and Son at the California Theatre, San Francisco, with Mr. and Mrs. Florence. She was, however, persuaded by McKee Rankin some years later to play the part of an old woman in William and Susan. This was about twenty-four years ago.

Mrs. Saunders has been a widow for forty-five years. The only relative she has living besides the Jeffersons is a sister three years her junior, named Mrs. Jane Germon, who is living in the East, and who is also a retired actress. The sisters have not seen each other for sixty years. The last performance that the venerable actress witnessed was that of J. H. Stoddard in The Bonnie Brier Bush during that actor's last visit to San Francisco. On bidding adieu to the Mirror man the dear old lady said: "I am playing the part of an old woman, the setting in my home, the dramatic personae a large circle of loyal and loving friends. I am happy and contented, and I am patiently waiting for the final curtain."

## CUES

Lottie Alter will lead a company to play Mrs. Wiggs of the Cabbage Patch in Australia this Summer.

Max Figman will be seen in a new play next season, but the title and name of the author have not been divulged.

John J. McNally is preparing the stage version of Fluffy Ruffles, to be produced early next season.

The next season at the Hudson Theatre will open on Aug. 24 with Robert Edeson in a new play.

J. C. Williamson has bought the Australian rights to Mile. Modiste.

The Chicago company of Fald in Full opened at Plainfield, N. J., on April 27.



REVIEWS OF NEW PLAYS.

ONLY TWO NOVELTIES TO INTEREST PLAYGOERS LAST WEEK.

**Papa Lebonnard** in English, Played by Henry E. Dixey—A Political Drama at Blaney's Lincoln Square—Produced by a Stock Company—Harlem Opera House Opens—At Combination Houses.

**Bijou—Papa Lebonnard.**

Comedy in four acts, by Jean Alcard; translated by Iva Merlino and C. A. de Lima; adapted by Kate Jordan (L. S. Sire, manager).

**Papa Lebonnard**..... Henry E. Dixey  
Jeanne..... Helen Tracy  
Robert..... Marie Nordstrom  
Inspector Schmidt..... Eugene Ormonde  
The Marquis..... Frank E. Alken  
Blanche..... Edna Conroy  
Marta..... Scott Siggins  
A Domestic..... Pauline Duffield

The character of Papa Lebonnard was the most popular in Novelli's repertoire when the Italian actor appeared in this country, and it is now serving to introduce Henry E. Dixey in a part unlike anything he has before played. The translating and adapting have been well done. The acting, while not unsatisfactory, has room for improvement. The piece was first done in Paris a quarter of a century ago, and was unusually successful. In spite of its age, it is not old-fashioned in construction nor in theme, though the latter cannot be expected to carry force with American audiences, who have difficulty in imagining the social conditions represented by the characters. The central figure, somewhat artificial and unnatural in his drawing as it is, has sufficient appeal, however, to satisfy most playgoers.

The story was told in THE MIRROR at the time of Novelli's first performance of the play, but it may be briefly reviewed. Papa Lebonnard is an old clock maker who has risen to wealth through the returns from some of his inventions. He retains his simple habits and his love of tinkering at machinery, but his wife and Robert, her son, have a love for society and titles that cannot patiently accept the old man's simplicity. The daughter, Jeanne, however, has more of her father's nature and sympathies with him. Robert is engaged to marry Blanche, the daughter of a marquis. Jeanne is in love with a young doctor, Andrea, who has attended her during a long illness. Madame Lebonnard objects to Andrea's plebeianism and refuses her consent to her daughter's marriage. The father, heretofore silent under his wife's abuse, insists on Jeanne's following the dictates of her own heart. Andrea, he discovers, is illegitimate, but the knowledge of the fact does not prevent the old man from continuing plans for the marriage. Madame Lebonnard now refuses to consider such a union, and the marquis and his daughter announce the dissolution of Robert's and Blanche's engagement if Andrea is made a member of the family. Robert, who has hitherto sided with Jeanne, also refuses his consent. Lebonnard, driven to desperation for the sake of Jeanne, turns on his wife and tells her that he has known of her past unfaithfulness and the name of Robert's real father. Robert, coming to protect his mother, is told the truth of his parentage. He becomes ill, and at his convalescence his nature changes. He determines to go away to America. But the marquis, who has known the story since the death of Robert's father, insists on the marriage with Blanche being carried out, and Lebonnard, who has loved the boy since infancy, accepts him again as his son. The affair of Jeanne and Andrea is also arranged to their satisfaction.

Mr. Dixey gives a carefully studied, natural performance of the old clockmaker, lacking something of subtlety, but nevertheless agreeable. He is restrained in his acting until the climax of the second act, when his gradual rise to almost insane rage is made especially effective. The supporting company is not nearly so good. Marie Nordstrom as Jeanne seemed unable to express any emotion but merriment, and her work is altogether unconvincing. Helen Tracy as Sofia, the mother, is satisfactory, at her best in the first two acts. Edna Conroy as Blanche is too hard in her methods to bring out the best of the character. Pauline Duffield does well in the role of a faithful servant.

James Spottswood as Robert fails to meet the possibilities of the role, and on the opening night was altogether unconvincing. He will probably improve as the run continues. Eugene Ormonde plays the doctor agreeably, but the character affords him little chance to show whatever ability he has. Frank E. Alken as the marquis, with a cynical philosophy of life, is adequate to the part, but he, too, fails to make it much more than a lay figure. Scott Siggins in the small role of Marta, the butler, gives a good characterization. The single setting is well built and decorated.

**Blaney's—The Governor and the Boss.**

Drama in four acts, by Guy Fletcher Bragdon and William Postance. Produced April 27 (Charles E. Blaney, manager).

David Graham..... Augustus Phillips  
Tommy Belknap..... Harold Kennedy  
Senator Timothy McCormick..... Ben F. Wilson  
Hon. George Vincent..... John C. Sargent  
Inspector Schmidt..... Edwin H. Curtis  
Williams..... William L. West  
Robert Wilkinson..... Walter D. Nealand  
Judge William Brokaw..... M. J. G. Briggs  
Dorothy Graham..... Jessie McAlister  
Rose Walton, alias Hudson..... Josephine Fox  
Mrs. McDougal..... Eleanor Wisdom  
Mrs. Jones..... Harriet Swearingin  
Mrs. Overton..... Esther Gerber  
Ethel Forsythe..... Edna May Spooner

A new play was presented by the Spooner company at Blaney's Lincoln Square Theatre last week and gave a slight to large audiences. The drama is a carefully constructed story of political intrigue, conceived with much cleverness, but so fortuitous in its happenings as to appear more improbable than it really is. Only in the characters is there any suggestion of The Man of the Hour, and then only in the fact that the characters have been taken from the same environment.

David Graham, an independent candidate for Governor, is opposed by George Vincent, Mayor of the city and gubernatorial candidate on the Democratic ticket. Graham has as confidential secretary Ethel Forsyth, with whom he is in love. Miss Forsyth has a romantic history. Her father disappeared when she was quite young, leaving her mother well supplied with money. Another man had come into the mother's life at that time and the father had shot him before his disappearance. This man's subsequent attentions induced the mother and Ethel to come to New York to hide from him. Graham's chances for election seem small when the play opens, but during the first act he is visited by the Republican boss, Timothy McCormick, who offers the support of his party to beat Vincent. Vincent has a spy in Graham's office, a Miss Hudson, who is Vincent's mistress. When the Mayor finds that McCormick has joined with Graham he persuades Miss Hudson to bring a charge against Graham, arranging with a police inspector, Schmidt, and a venal judge, William Brokaw, to find witnesses to corroborate her statement. A warrant is issued for Graham's arrest.

About this time—Act III—McCormick discovers that Ethel Forsyth is his daughter and is in love with Graham. In some unexplained manner Graham is confronted by the various members of the conspiracy against him and is unable to disprove the charges brought by Miss Hudson. McCormick refuses to permit Ethel's marriage until the matter is settled.

Between the third and fourth acts the settlement takes place to the satisfaction of the authors and the mystification of the audience. Graham is elected Governor. Vincent in desperation calls at Graham's home with threats

to kill if the new Governor will not promise to leave him alone. McCormick follows Vincent, and the Mayor departs to shoot himself before the boss can tell him that he—McCormick—is the husband of the woman who had run away to escape him—Vincent. A secondary love story is between Graham's sister and a slangy, low-comedy office boy, a preposterous idea.

Edna May Spooner gave a delightful performance of the role of Ethel; one of the best, original roles she has played recently. Augustus Phillips was natural and convincing as Graham. Ben F. Wilson as the boss gave an excellent characterization, full of detail and thoroughly plausible. Arthur Evers made a good villain. Edwin H. Curtis played the inspector with a dialect, and Harold Kennedy was the office boy. William L. West was good as the old butler, and the other male roles were satisfactorily taken. Jessie McAlister as Dorothy Graham was sprightly and amusing, and Josephine Fox did well as the unwilling adventuress. The other characters were of small moment.

The play continues this week. Next week Edna May Spooner and her company will go to Brooklyn for a four weeks' engagement, making room for Cecil Spooner in a repertoire of four plays. The stock company will return on June 9.

**German—Ghosts.**

A revival of Ibsen's Ghosts closed the season at the German Theatre last Thursday night, April 30. At the same time Dr. Baumfeld's management of the house on Irving Place came to an end. Ghosts, even when badly acted, is an impressive play, but as it was presented at the latest revival it is calculated to make an ineffaceable impression. The cast was as follows:

Mrs. Helene Alving..... Elisabeth Aarane  
Oswald Alving..... Eugen Burg  
Pastor Manders..... Heinrich Marlow  
Engstrand..... Ernst Sauermann  
Regine Engstrand..... Hedwig Reicher

A large audience followed with rapt attention the destiny of the house of Alving. Eugen Burg was one of the best Oswalds ever seen here. His performance was carefully studied, down to the most minute detail. At his first appearance traces of his disease were plainly noticeable, both in his appearance and in his actions. The lapse into absolute imbecility would meet with the approval of pathologists. It left one shuddering. Ernst Sauermann's Engstrand was a fine piece of character acting. The rotten-minded, hypocritical joiner was denoted with absolute fidelity to life. Heinrich Marlow as Pastor Manders was not at his best. Elisabeth Aarane played Mrs. Alving competently, on the whole, though stung in strenuous moments. Hedwig Reicher, the handsomest Regine we have ever seen, made the most of her part.

**Yorkville—Two Little Vagrants.**

Last week the play at the Yorkville was Two Little Vagrants, very effectively staged and

Myrtle Morrison, Ruth Alvey and Mae McDonnell appeared between the acts. The stock season closed on Saturday night, and the house will be devoted to motion-picture entertainment until further notice.

**At Other Playhouses.**

BROADWAY.—A Waltz Dream closed last night. GARRICK.—The Royal Mounted ended its season here Saturday night, and the house is dark.

LYRIC.—The Wolf moved here from the Bijou last week for an indefinite stay.

METROPOLIS.—George Ober in Rip Van Winkle was the attraction here last week. This week, Adelaide Keim begins a stock season, opening in Barbara Fritchle.

NEW STAR.—Dora Thorne pleased good houses here last week. This week, Kate Barton's Temptation.

GRAND OPERA HOUSE.—Anna Held in The Parisian Model played to large audiences here last week. This week, Olga Nethersole in repertoire.

MAJESTIC.—The Flower of the Ranch closed Saturday night and the house is dark.

THALIA.—The Russell Brothers in The Hired Girls' Millions were well received here last week. This week, The Cowboy and the Squaw.

AMERICAN.—After a week of darkness this house reopens this week with Abramson's Italian Grand Opera company.

STUYVESANT.—David Warfield's season at this house ended Saturday night with a last performance of A Grand Army Man. This week The Warrens of Virginia begins a Spring season, removing from the Belasco.

AUSTRALIAN BREVITIES.

George Lawri Retires—New Theatrical Partnership—Williamson Home—Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., March 17.—Despite the Lenten season theatrical business over here continues in a healthy state. All the Sydney theatres and halls are open and a multitude of minor shows are making more than a mere living. The Williamson Royal Comic Opera company had a fine innings at Her Majesty's with The Dairy-maids, which will make way for The Lady Dandies, the premiere of which will be on Saturday next. Poor George Lawri has retired from this company after a service of over fifteen years, and his friends fear that his health will never permit of his reappearing behind the footlights. The many successes with which this comedian has been associated were in a large measure assisted by his versatility, and his loss to Williamson will be one not easy to make up.

Williamson's Musical Comedy company is due in Sydney next month, and will appear in several new pieces, including The Red Mill and The

THE GREEK PLAYERS.

A Distinguished Company That Will Interpret the Classic Drama in This Country.



MRS. THEONIE PAPPAS.

The company of modern Greek players of Athens, who will visit this country next Autumn, rehearse for two full years before they produce one of the immortal works of their great ancient tragic poets. They go through practically 104 weeks of rehearsal only to give five or six performances. This is in keeping with the traditions of Greece's ancient artistic dominance. In the days of Aeschylus, Sophocles, and Euripides art was as sublimely perfect as human effort could make it, and these standards profoundly learned students and actors of modern Greece are endeavoring to revive.

About twelve years ago Professor Mistrionis, an eminent authority upon the subject of Greek literature at the National University of Athens, gathered about him the most learned and influential men and women of Greece, and enthusiastic young students from the universities, and founded this society for the regular and proper presentation of the great dramas which are ancient Greece's glory. There was among the incorporators the King's Procurator at the Supreme Court of Appeals, all the faculty of the University of Athens, and Dr. Doerpfeld, the illustrious Greek archaeologist, who is at the head of the German Archaeological School in Athens. The honorary president was Dr. Delyanin, who at the time was Prime Minister, and met a tragic death by assassination as he entered the House of Parliament two years ago.

The wealth of Greece was placed at the disposal of the society, and the flower of Greece's youth were applicants for enrollment in the producing company. Only the application of candidates far above the average in physical and intellectual development was considered. The competition was so keen that it was regarded as a national honor to gain a place in the ranks of the players. The absolute essentials in young men were fine stature and imposing appearance, and in maidens rare beauty. In addition they were required to have rich, vibrating voices and a wide culture in the classics. When the group was formed it embraced the most perfect types of beauty in modern Greece.

The leader of the first company organized, then a student of literature, is now professor of archaeology at the University of Athens. He is one of the finest specimens of Greek manhood; strong, tall and with a magnificent head, which might well serve as a model for a statue of Apollo or Kermes. His light hair makes him a very rare type in Greece. Ceres Apostolou, now Mrs. Kyparissias, is a graduate of the Arsenikon, the highest female college in Greece. She is a striking, noble-looking beauty, with great brown eyes, a rich, thrilling voice and a bridled emotionality which, it is said, made the characters of Electra and Iphigenia live again.

Up to the present time five tragedies have been presented at the Stadium, the ancient open air theatre of Athens, by the players of the society. The plays presented are Antigone, Electra, Ajax the Scourge Bearer, King Oedipus, by Sophocles, and Iphigenia in Tauris, by Euripides.

The greatest triumph of the movement was achieved at the time of the Archaeological Congress in March, 1906. The most ancient professors of archaeology from all parts of the world were assembled at the Stadium. It was there the Olympic games were held which brought so much honor to American athletes. It is a vast amphitheatre, formed by the surrounding hills, covered with rows of dawning white panted marble seats. It has a seating capacity of 100,000, and at that time, it is said, there was standing room only. In the centre of the arena was a small building, the palace of King Creon, as Sophocles' Antigone was to be performed. Antigone was played by Mrs. Th. Pappas, who is said to be one of the finest specimens of Greek womanhood, and a member of one of the noblest families of the Telopomissas. She is the daughter of an old diplomat and monarch, and the wife of the manager of the French newspaper, Le Monde Hellenique. King Creon was played by Mr. Kyparissias and Angulos by Mr. Tenon. Its success was of such magnitude that the fame of the production has spread through Europe.

GOSSIP.

Edward Blondell has completed arrangements to present his comedy The Lost Boy, in England, in June of the present year, and he will tour the provinces previous to a London opening.

Florence Gear is to be starred next season in Marrying Mary, under the direction of Jules Murry.

"Way Down East" was presented at the Aldwych Theatre, London, on April 24. The cable dispatches indicate that the play was well received, though scarcely understood or appreciated by the critics.

Laura Biggar has purchased the Albuquerque (N. M.), Daily Sun and is conducting the paper personally, under the name of H. M. Bennett.

Polly of the Circus will end its long run at the Liberty Theatre on May 16, simultaneously with the opening of Luna Park, under Frederick Thompson's management.

Ian Forbes-Robertson, a relative of Johnston Forbes-Robertson, returned to England last Wednesday on the Majestic.

Sallie Fisher has been engaged by Mortimer Singer for a leading role in An April Chunderella, to open at the new Princess Theatre, Chicago, on May 25.

"The Traitor," a novel by Thomas Dixon, Jr., has been dramatized by Channing Pollock. It will be produced by George H. Breman at Norfolk, Va., next Fall.

The run of The Thief at the Lyceum Theatre will end on May 9. The play opened on Sept. 9. The Western tour will begin in June.

Mr. and Mrs. Howard Estabrook sailed on the Majestic last Wednesday for a long stay abroad.

THE GREEK PLAYERS.

Presentation of Sophocles' Antigone in the Stadium at Athens.

played by the excellent company at this house. Mildred Holland as Fan-Fan won distinction and enthusiastic applause from the large audience by her very skillful interpretation of the difficult role. She was very ably assisted by the competent cast, which was as follows: George D'Armont, Richard Gordon; Captain Robert D'Albert, Charles Arthur; M. St. Henri, George Warrington; Le Renard, Del La Barre; Mulot, W. H. Pendergast; Fadart, Davenport Marshall; Briquet, Frank Gilroy; Sexton, George Warrington; Gendarme, Alton Thomas; Servant, Edward Fraser; Helene D'Armont, Teresa Dale; Carmen St. Henri, Amy Rath; Fan-Fan, Mildred Holland; Claude, Lily Carthew; Zephyrine, Anna Barton; Slater Simplice, Viola Crane; Maid, May Wilson.

This week, The Lily and the Prince.

**West End—Il Trovatore.**

The Helen Noldi Opera company opened its season of opera in English at the West End last week with a very creditable presentation of Verdi's Il Trovatore. The attendance was satisfactory, and indications were not lacking that Harlem folks intend generously to support the management's plans for a Spring and Summer season. The company is headed by Mlle. Helen Noldi, and comprises a number of excellent singers, many of whom, like Achille Alberti and Georgia Strauss, are already well known to the local public. Others in the company are Laura Moore, Rosemarie Campbell, Juliette Roslyn, Ernesto Giacomo, Cecil Calvert, Frank Davidson, George Chapman, W. L. Herbert, S. Faneili, Amalia Bedford, and A. Ghidini. A fine production of Verdi's Aida is promised for an early date, and others, mounted in lavish style, will follow, including Faust, Lucia, Rigoletto, Carmen, and Lohengrin. This week's attraction is La Traviata.

**Harlem Opera House—The Other Girl.**

Augustus Thomas' bright comedy, The Other Girl, was well received last week by fair audiences. John Craig's season with the company having closed the leading role of Dr. Clifton Bradford was intrusted to William A. Norton, who proved himself eminently capable of filling his new position. Mr. Norton is immensely popular with the patrons, and they expressed great pleasure on seeing him rewarded for his long and faithful service, even if the promotion came at the very end of the season. Robert Lee Hill played "Kid" Garvey Sheldon in an able manner. Charles M. Seay was a breezy reporter, and Martin J. Faust as Lumley, William C. Carr as Waterman, George Howell as Mr. Fulton, Herman Hirschberg as Judge Bates and R. R. Neil as the butler, did admirable work. Beatrice Morgan was the Estelle Kirtledge, and, as usual, was charming. Gracey Scott was vivacious as Katherine Fulton, and Emilie Melville entirely satisfactory as Mrs. Waterman. Adelaide Cumming as Ann, the cook, and Virginia Cranna as Maggie, the maid, furnished good character bits, and Louise Randolph scored as

Prince of Pilsen. George Castles, brother of Dolly Castles, who has recently been appearing in Hick's Theatre, London, has joined the above company.

Julius Knight and Ola Humphrey are at present appearing at the Royal in a splendidly mounted revival of The Prisoner of Zenda.

Edwin Geach is directing A Modern Adventure at the Criterion, and lovers of the sensational drama afford good support. The Power of the Cross is in rehearsal for an early change of bill.

Spencer's Theatroscope company is still at the Palace. The Lyceum Hall, which has been remodeled, is almost ready for occupation by this picture show.

The Tivoli and National Amphitheatre continue to present first-class vaudeville and variety, with no very remarkable changes of bill since the date of my last advice to you.

Clara Butt and Kennerly Rumford are back in Sydney and giving a series of farewell concerts at the Town Hall. Their present Australian tour has been an artistic and financial success.

Among forthcoming musical arrangements are to be particularly noted the visits of Max Schuster, the Danish violinist; the Hollanders, Dutch character singers; the Royal Male Welsh Choir, the Newbury Spada Concert company, Mark Hambourg's return visit, and the tours of Kubelik and Ada Crossley. The foregoing are all under the direction of J. and N. Tait. Charles Chambers will manage the Australian tour of the Scarlet Troubadours, who will shortly arrive from India under the direction of Ed Branscombe, who so successfully directed the tour of the Westminster Abbey Glee Singers. Arrangements have also been made for the Russian Chermavskus to visit the Antipodes.

It is reported that Lillian Russell will at an early date tour Australia in The Butterfly.

Williamson's Melbourne pantomime at Her Majesty's has been temporarily withdrawn in favor of a revival of the ever green Mother Goose. Brewster's Millions will probably run at Melbourne Princess until Peter Pan is staged at Easter time.

The death of Austin Meiford, who visited Australia with the late Wilson Barrett, is announced in London.

A comparatively new theatrical partnership with big possibilities is that of Meynell and Gunn, Sir Rupert Clarke, and John Wren.

J. C. Williamson seems glad to be back in Australia after his American and European visits. He has a whole pack of jokers up his sleeve, not at present for publication.

A theatrical marriage of interest is that of Olive Morrell, lately of Williamson's Mother Goose company, and W. H. Kelly, M. H. R., one of our youngest and most promising Federal legislators. The bridegroom is a brother of T. H. Kelly, who some years ago married Ethel Knight-Moillon, the Canadian actress, who came to Australia with the Are You a Mason company. Mrs. T. H. Kelly is now one of Sydney's most energetic society matrons and is, so 'tis said, running strongly for the position of Lady Mayoress of Sydney. E. NEWTON DALT.



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**HARRISON GREY FISKE,**  
EDITOR.

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## THE STRATFORD FESTIVAL.

STRATFORD-ON-AVON has been filled for days with visitors representing various nations to witness or take part in the annual Shakespeare festival that runs for a week or more about the great poet and dramatist's birthday, April 23. The strictly professional features of the event embodied in the BENSON company's representations of SHAKESPEARE'S plays and other drama will run until May 9, and for long after that date, no doubt, the general celebration will be a topic with those who have to do with it as performers and witnesses.

Several days before the birthday saw the assembling of persons at Stratford, and this usually quiet town all at once became a cosmopolitan centre. On the night of April 20 the BENSON company played Much Ado About Nothing before a crowded audience in the Memorial Theatre, where on the next day Measure for Measure was performed by Miss HORNIMAN'S company "in the Elizabethan manner." Other plays produced and to be represented up to May 9 are The Winter's Tale, A Midsummer Night's Dream, Richard the Second, Richard the Third, Hamlet, Henry the Fifth, Julius Caesar, As You Like It, Macbeth, The Tempest, and Romeo and Juliet. In these plays well-known London actors were and are to be cast in parts with which they have been associated.

While these dramas appeal to the more thoughtful and discriminating among those gathered for the festival, there were other features that touched more simple imaginations. The Stratfordians themselves decorated the town picturesquely, and as one account has it, "everyone, from the farm laborer to the borough councillor worked in joyous emulation" to make ready for the visiting throng. The eve of the natal day saw Stratford a transformed city, "Puck's domain, with its roses, its Spring blossoms and garlands of green and gold."

The decorations suggested SHAKESPEARE'S period and his works. Seven large cartoons, in draped frames of gold and black, depicting the "Seven Ages of Man," adorned the Town Hall. Henley Street was gay with banners and colored pictures of JACQUES in the Forest, MALVOLIO, FALSTAFF, CALPUENTIA, BOTTOM the Weaver, PORTIA, BEATRICE and various other characters from

the plays. In Chapel Street, with gold and black prevailing in the colors, were the ARMS of SHAKESPEARE and his sons-in-law, while on suspended banners were the insignia of the kings and queens figuring in his plays. Modern affairs were suggested in the decorations in Bridge Street, where the flags of all foreign countries were displayed, while with the English flag were the ensigns of Great Britain's colonies and dependencies.

On the birthday there was the usual floral procession to the Church of the Holy Trinity, with appropriate ceremonies and addresses by resident clergy. For the populace there were various games and races, and the ancient morris dancing with the traditional Maypole. Special interest attached to a new feature of the celebration, an exhibition at the Public Library of memorials of former festivals, including examples of old pewter dating from SHAKESPEARE'S time, early English glass, drinking vessels of leather, and other quaint objects of an archaic time.

## PRESS AGENCY.

A WELL-DEvised plan for a press department to promote theatrical publicity on a scale required by multiplied enterprises under one management is set forth in THE MIRROR this week by one who is doing practical work in this field and has given the subject much thought. While the plan is not practical for isolated enterprises, although it suggests a betterment of this branch of the theatrical business even on a small scale, it might be adopted by large management with profit, for it could not fall of results beyond those which unsystematic work, even by intelligent minds and hands, would secure.

With constantly narrowing restrictions in the newspaper field, theatrical press agency is increasingly tested for ingenuity and novelty. It becomes more apparent every day that only the better men employed to promote publicity can survive the exactions that confront one who wishes to exploit the stars or enterprises in whose behalf he is employed.

This department of the theatre has greatly improved in recent years from sheer necessity. Newspapers are more scientifically conducted nowadays than formerly, and the "agent" of a former time could not hope to get into newspaper columns to-day by methods and with matter that used to pass editorial scrutiny. The old agent usually was one of the minor "showmen" whose utility lay in various channels, each of which is now specially filled. He did various things, among them, sometimes, the work of billposting or "dodger" distributing, and while he found access to newspaper offices easy by virtue of a pass pad, he was not always able to write advance notices in acceptable form, and often depended upon boon companionship to develop that work from others with direct newspaper association. He could talk, and from his flow of enthusiasm it was easy to arrest enough facts and near-facts to serve as a basis for "squibs" that sufficed in the newspaper to advertise the "show."

For years now a different class of men have been employed in promoting theatrical enterprises. As a rule, newspaper men have been the "workers" of the press, for they know the game, and they are the most efficient in present circumstances, all things considered, although there are good advance men who have but an intuitive knowledge of journalism.

The standard of men thus employed will rise higher and higher, for while the advance man is to-day an important factor in the economy of the theatre, he will grow more important as the difficulties that beset his vocation increase; and he will always command and entertainingly fill space in the newspapers, for his genius will find a way.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, incoherent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

ALBERT VON ANN, Brooklyn: Dick Ferris had a stock company in Minneapolis during the Summer season of 1907.

I. K., Brooklyn: Maurice Freeman played in The Millionaire Detective this season. You can probably get a picture of him in Hearts of Gold by writing to Charles E. Blaney, 1441 Broadway, New York.

T. C., Springfield, Mass.: Sardon's Divorcees was first played in New York at Abbey's Park Theatre on March 14, 1882, when Alice Dunning Lingard appeared as Cyprienne. In May of the same year Gran's French Opera company presented it with Paola Marie as Cyprienne. Since then it has been played by Madame Judie at Wallack's in 1885; by Modjeska at Wallack's in 1886; by Fran Rodwig Niemann-Rasche at Wallack's in 1888; by Renaud at Abbey's in 1895; by Duse at the Fifth Avenue in 1898; by Mrs. Pike at the Fifth Avenue in May, 1897; by Emily Ruicker under the title of A Divorce Cure at the Murray Hill in March, 1897; by Mrs. Pike again in 1899 at the Fifth Avenue and later at the Manhattan; by Grace George at Wallack's in April, 1907, and by many less well-known actresses in English, French and German.

## PERSONAL



BINGHAM.—Amelia Bingham underwent an operation for peritonitis on April 26, and for several days her condition was serious. Her physicians said yesterday that she is now out of danger and will speedily recover.

GATTI-CASAZZA.—Giulio Gatti-Casazza, the new co-director of the Metropolitan Opera House, arrived in New York on the Lusitania last Friday.

MILLWARD.—Jessie Millward will sail for Europe this week for a rest. Next season she will appear in a new play entitled Peter's Mother, opening at the Belasco Theatre, Washington, D. C., in September.

HARE.—Sir John Hare, for the first time since he became a knight, appeared on the London stage at the Garrick Theatre last Thursday night, opening his season in The Gay Lord Ques.

IRWIN.—May Irwin, accompanied by her husband, Kurt Eissfeldt, and her son, arrived in New York on the Lusitania last Friday. She left at once for her home in the Thousand Islands.

ROBSON.—Eleanor Robson closed her present season in Salomy Jane at Orange, N. J., last night. She has been on the verge of a nervous breakdown for several weeks, and will spend the Summer in Europe.

HOLLAND.—Mildred Holland gave a professional matinee of The Power Behind the Throne at the Yorkville Theatre last Friday afternoon. She was called upon for a speech between the acts.

SELWYN.—Edgar Selwyn will close his season in Strongheart on May 9. Next season he will appear, under the management of Henry B. Harris, in his own dramatization of Sir Gilbert Parker's novel, "Pierre and His People." The title of the play will be Pierre of the Plains.

KLAW.—Marc Klaw sailed for New York last Saturday, cutting short his visit to London on account of the death of his brother, Louis Klaw.

KOLKER.—Henry Kolker has been engaged as leading man for Margaret Anglin's Australian tour. He will end his stock engagement in Kansas City in time to sail with Miss Anglin.

HELD.—Anna Held has decided to extend her season three additional weeks, opening at the Broadway Theatre in Brooklyn yesterday. Charles A. Bigelow, who originated the principal comedy part in The Parisian Model and who was with Miss Held all of last season, rejoined the organization last night. Manager Ziefeld has engaged Mr. Bigelow for a period of years, and he will be seen with Miss Held in a new musical piece which will be produced at the New York Theatre in September.

DALE.—Alan Dale, dramatic critic for the New York American, sailed for Europe on April 29 on his annual Summer visit to foreign theatres.

GOODWIN.—Nat C. Goodwin, accompanied by Arnold Daly, sailed for Europe on the Kaiser Wilhelm on April 27.

BURNETT.—A reception was tendered Mrs. Frances Hodgson Burnett by the New York Women's University Club on April 27, previous to her departure for Europe.

FROHMAN.—Mr. and Mrs. Daniel Frohman (Margaret Illington) will spend five weeks in Arizona and Colorado before Miss Illington resumes her role in The Thief in San Francisco on June 22.

NAVARRO.—Mary Anderson Navarro and Mignon Nevada, who have been spending the Winter in Rome, have returned to London.

EWELL.—Lois Ewell takes Lulu Glaser's place in the burlesque of The Merry Widow at Weber's.

HARRIS.—Henry B. Harris is having his office space at the Hudson Theatre enlarged, with five new offices for his staff.

STARR.—Frances Starr closed her season in The Rose of the Rancho at Pittsburgh last Saturday night. She was presented with autograph portraits of all the members of the company.

KING.—Steve King, who for the past two years has filled the position of general New York representative of the firm of Sweetley, Shipman and Company, tendered his resignation last week to take effect immediately. Mr. King has formed an association with a new amusement enterprise, which will begin operations with the opening of the next theatrical season.

## FOR INCURABLES.

A performance for the benefit of the House of the Holy Comforter, Free Home for Incurables, was held at the New York Theatre last Thursday afternoon. Among those who appeared were Adeline Genes, Frederick Norton, Mrs. Benjamin Lathrop, Charles Bigelow and Josie Sadler, and Ralph Hertz. About \$2,500 was received.

## A-VETERAN'S OPINION.

Fifty Years' Experience Has Taught Him the Year Before a Presidential Election Is Stagnant.

Speaking of the falling off in theatrical business this season, George W. Heath, the veteran manager, in conversation with a Mirror representative, advanced a reason not hitherto mentioned by those who have undertaken to account for the situation.

"There is no doubt," said he, "that moving pictures and business depression have been important factors, and also that melodrama needs reform, but there is also another reason why theatrical enterprises have suffered this year, and that is, that it is the season before a Presidential election."

"I have been actively engaged in theatrical affairs for fifty years," said Mr. Heath, "and I never knew it to fail that the season before a Presidential election would be a bad one. Just go back over your records and see if I am not right. Of course, as I have said, panics and bad crops and other influences may help along, as has been the case this season, but it is my opinion that if no panic at all had occurred in 1907, and if moving pictures had never been heard of, and if melodrama had been all it should be, still there would have been a falling off in theatrical receipts this season, as compared with the previous or the following year."

"Then you think next season should be good?" he was asked.

"Yes, provided there is no crop failure or other serious drawback. Presidential election will have lost its influence on theatricals after the nominations."

It requires the memory of a veteran of observation to recall the fact that there may be regularly recurring causes of business depression more responsible than the affairs that to less experienced persons seem to cause stagnation.

## LETTER TO THE EDITOR.

Graves of Foreign Players.

CAMBRIDGE, MASS., April 20.

To the Editor of The Dramatic Mirror:—Six: In the historic cemetery of Mount Auburn, Cambridge, near Boston, are to be found two tombstones which the authorities of that beautiful "God's Acre" inform me represent the last resting places of those who once adorned the dramatic profession in the "palmy days."

In the "single grave" section of the public lot designated in Mount Auburn as the "Saint James" plot, on Cypress Avenue, between Eglantine and Hibiscus paths, stands an old-fashioned, narrow block of marble, six feet high, considerably worn by time, and with a faded wreath of forget-me-nots, roses and lilies chiseled at its top. Directly underneath this floral emblem appears this epitaph:

the Dear Memory  
of  
HARRIET BLAND,  
a Native of England,  
Who Died at Boston  
Nov. 5, 1847.  
Aged 36 Years.  
This Stone  
is Inscribed by  
the United Affection  
of her Husband,  
HUMPHREY BLAND,  
and Her Only Sister,  
HELEN FAUCIT.  
"The love that dies not when the  
body dies  
Shall with the soul survive."

A high purple lilac bush, planted in front of her grave years ago, and now budding into Spring beauty, throws a kindly shade over the tranquil sleeper's mound, completely hiding the shaft during the Summer and Autumn seasons. A half century ago, I am informed, many members of the theatrical profession and visitors in general sought this particular grave, but nowadays the tomb of this young woman is unnoticed.

The other tenant of Mount Auburn, who, it is stated, appeared in the early part of this century at the old Park Theatre, on Park Row, New York city, and is said to have been a noted international song composer as well. He departed this life in extreme poverty and bodily suffering, and was entombed in the family plot of a kindly disposed Boston undertaker, being at the time of his demise entirely without kindred, friends and destitute of this world's goods. Over his now neglected and unsought for grave is a modest marble stone, two feet high, and much storm stained. It is located in lot No. 1,622, on Petunia Path, near Magnolia Avenue, thus inscribed:

CHARLES EDWARD HORN,  
Born in London,  
June 21, 1786;  
Died in Boston  
Oct. 21, 1849.

I am wondering if any of the pioneer readers of THE DRAMATIC MIRROR can inform me what relations Harriet (Faucit) Bland and Charles Edward Horn sustained to the dramatic profession of the long ago?

Here in Mount Auburn's great democracy of death, surrounded on every hand by a throng of Harvard University's brilliant presidents and a host of New England's renowned savants, philosophers, literarians and scientists, repose all that is mortal of a company of the kings and queens of mirth and tragedy—once representative thespians, playwrights, managers, singers and musicians. Among the group inhumed there: Edwin Thomas Booth, Mary (Devlin) Booth, Charlotte Saunders Cushman, William Warren, Lucille and Helen Western (the "Star Sisters"), Jane English, William B. English, Mr. and Mrs. James R. Vincent, William Pelby and his daughters—Opheelia (Pelby) Anderson and Julia (Pelby) Thomas, James H. Ring, Joseph M. Field, Eliza Riddle Field, Kate Field, Mrs. Frances (Fanny) Sargent Osgood (playwright and poetess), William Henry (Sedley) Smith, John Stetson, Lizzie Emmons-Kelley, Thomas Comer, George Cunnebell Howard (father of Little Cordelia Howard of "Eva" in Uncle Tom's Cabin fame), Charles Kemble Fox, George Lafayette Fox ("Humpty Dumpty" Fox), James Augustus Fox, Charles Montague (first husband of Mrs. Barney Williams); and in the musical world: Madame Erminia Ruderodt Mansfeld (mother of the late Richard Mansfield), Madame Laura Schirmer-Mapleson, Harrison Millard, Julius Elchberg, Jonas Chickering, Samuel Parkman Tuckerman, and Theodore Thomas.

Sweet and peaceful be their long repose, until the sounding of the archangel's trumpet.

DRAMATIC STUDENT.

## THE SEASON'S O'ER.

The seasons o'er and now repairs  
The actor to his rural cares—  
That "farm"—where tripe and crackers grow,  
And sauerkraut and "knuckles" blow:  
Where brook trout sport (upon the wall),  
And quail and woodcock likewise call.  
The season's o'er, the actor jaunts  
To favorite European haunts,  
Via private yacht up River Nile—  
The one east of Manhattan Isle—  
Where 'scooned flights high for good health's sake,  
He scorns both duns and sirloin steak.

The season's o'er—but not its fakes,  
That "make up" for its varied aches;  
The salaries long overdue,  
That ego bumped both black and blue—  
Yet sad the heart, though frayed the cuff,  
A season comes—"Lead on Macduff."

OSBERT A. COURT.



# THE USHER



Stephen Fiske, in *Sports of the Times*, pays an enthusiastic tribute to E. H. Sothern, in the course of which he says:

Edward H. Sothern, the great son of a great father, has placed himself at the head of the dramatic profession, the legitimate successor of Sir Henry Irving, by his conception and production of *Don Quixote*. The dramatizer of Mr. Sothern's play acknowledges that he has only put the descriptions into dialogue, and already half a dozen British writers dispute that he is the first adapter of the story. But no one can dispute that to Mr. Sothern—an actor born in America, and who made his first appearance at the new Park Theatre, New York—belongs the fame of creating the character of Don Quixote on the stage and resurrecting for future generations the dead hero, so long buried in our libraries. As Edwin Booth was peculiarly fitted by personality and disposition for the melancholy Dane, so the gentleness, the refinement and the chivalry of Edward Sothern's nature fit him for Don Quixote. But to this he adds an artistic insight, an elocutionary skill, an exquisite humor, a gracious dignity and a theatrical experience, so wonderful in their combined effects that he does not seem to act, but to be, the Don Quixote of the Spanish romancer and of the reader's imagination.

There is no question that Mr. Sothern in late years has made a remarkable advance as an actor, or that his achievements are becoming so diversified and notable as to reflect great credit upon the American stage. Moreover, his acting in London in association with Miss Marlowe, whose sterling qualities also had full recognition, inspired measures of praise from unexpectedly high sources of appreciation that must have solaced an ambition that needs no spurring to higher artistic endeavor.

It is strange, by the way—and Mr. Fiske's reference above contains no hint of it—that in all that has been written about Mr. Sothern and Mr. Kester's experiment with *Don Quixote* little or nothing has been said about the experiences of Sir Henry Irving with drama on this subject.

J. I. C. Clark, of this city, furnished Sir Henry with a play from *Don Quixote* that is found among a large number of dramas dealt with in Bram Stoker's remarkable histrionic and personal history of Irving under a voluminous chapter on "Unused Plays" in the possession of the great actor when he died.

Sir Henry Irving also had a play by the late W. G. Wills entitled *Don Quixote*. Evidently it was not satisfying as a long drama, for it was condensed into a short play of two scenes, in which Irving appeared on Dec. 11, 1895, at Abbey's Theatre (now the Knickerbocker), New York, as a part of a triple bill which also included *Journey's End in Lovers' Meeting* and *Waterloo*.

This little play of *Don Quixote* was but fragmentary in detail. In the first scene Master Quixada was disclosed in his home just as he determines to venture forth on knight errantry despite the efforts of those about him to discourage the enterprise. The second scene introduces Quixada, on a sorry steed, in the yard of the inn where a red-haired kitchen wench is foisted on him as the incomparable Dulcinea, and a pump is dressed with his discarded armor as he keeps faithful vigil. Here, as a climax, Quixada is knighted by Pedro, the inn-keeper, and pronounced *Don Quixote*.

As it is remembered, Irving fully denoted the grotesqueness of the character, and yet the pathos of it was developed by him with sympathetic effect in these episodes, which were but serio-comic superficially and of brief duration.

Local pride is commendable, but in the erection of theatres it should be assisted by expert architectural knowledge.

United States Senator Nixon, of Nevada, recently had built in Winnemucca, in that State, a theatre which he presented to the citizens of the town, where he formerly resided.

The theatre cost \$40,000—not a large sum for a playhouse in a great city, but adequate to provide a theatre in a town where land is comparatively cheap.

Not until the building was completed, the decorations put in place and the house cleaned for the first performance was it discovered that the gallery is built in such a manner that a view of the stage would be completely shut off to more than half of the audience. It was in the gallery, intended for the high-priced seats, that the most expensive portion of the work was done. It must now be torn out and reconstructed, necessitating an additional expense of at least \$20,000.

An amusing view of the disposition of certain properties in the case of the passing of the sensational melodrama—if that sort of play

should become obsolete—was suggested to *The Mirror* by a recent caller.

"I have been wondering," said he, "what the two most prominent managers will do with their supplies of firearms if the sensational melodrama has to go. I have figured it out that one of these gentlemen must have at least twenty sure fire guns for each attraction. Say he has fifteen companies out at one time; this must have required 300 weapons. Then take the equipment of the other manager, probably 300 more guns and the like, and you have quite an arsenal—almost enough guns to arm a regiment.

"Now I have an idea to propose in case gun-play is banished from the theatres," said this speculative philosopher. "These managers can recruit an army for one of those South or Central America revolutions and make a mighty good thing out of it.

"And say," concluded the caller, as he was leaving, "if matters don't improve for the poor actor before long there wouldn't be any trouble in recruiting the army in half an hour along the Rialto."

## JAMES H. WALLACK DEAD.

The Picturesque Career of an Actor-Manager Whose Work is Remembered by Old Theatregoers.

James H. Wallack, a pioneer in the field of melodrama, shot himself in the right temple in his room in the Commercial Hotel, Middletown, N. Y., on May 1, and died instantly. He was born at New Hurley, Ulster County, N. Y., sixty-four years ago.

For several months Mr. Wallack had suffered with a diseased bone in his right hand, and a week or so ago his doctor told him that he must submit to an operation and have the bone removed. He was strongly opposed to such a course, and it is generally supposed that despondency over the doctor's verdict was the chief cause for his ending his life.

Wallack's real name was Patrick J. Fubina, but when he started out as an actor early in life he changed it to James H. Wallack. Lester Wallack objected to the use of the name, and he subsequently changed it to Wallack. When Lester Wallack died he changed it back to Wallack and was known by that name ever since. He filled an annual engagement in New York City for years and with his wife enjoyed a wide popularity here and through the South and Middle West. His favorite role for many years was Jacques in *The Two Orphans*. He realized that money could be made from the actor-manager plan, and had several companies on the road. John Dillon, the comedian, having been under his management at one time. He was one of the earliest actor-managers in the country. It was not long after he began to put other companies on the road that he began to meet reverses. Then the Seils Brothers Circus offered him a position as a manager in 1880, which he accepted, he remaining with this attraction up to the time of the death of Jesse James. It was then that he conceived the idea of weaving the tragic death of the bandit into a play. He had a drama written that he called *Jesse James, the Bandit King*. It was produced at the Windsor Theatre in New York City, on Aug. 21, 1883.

Out of this play Wallack made a fortune, and the succeeding years of his career were devoted to putting on plays of a similar character. He played in *The Cattle King*, *The Mountain King* and others of a like character.

Mr. Wallack was generous to a fault, and no needy actor ever appealed to him in vain. After his first season with the Jesse James play he advertised for every one to whom he owed anything to call on him, and he paid off all his debts, many of them being obligations which had long been outlawed.

In his days of prosperity he bought a farm at Middletown, where he and his wife spent the last few years. Some time ago, when he lost practically everything his farm was sold on a mortgage foreclosure. Mr. Wallack produced *The Dairy Farm* and other plays by Eleanor McCon Cowper, with whom for some time he had a business partnership.

Mr. Wallack's last appearance on the stage was this year when he acted the Squire in *The Dairy Farm*. Mr. Wallack left life insurance to the amount of \$5,000.

The funeral was held Saturday evening at the undertaking parlors of Alex. Merritt in Middletown, the Rev. L. B. Howell officiating. The remains were taken to Fresh Pond, L. I., on Sunday, where they were cremated in accordance with Mr. Wallack's wish. The ashes were interred in the family plot in Hillside Cemetery, Middletown, beside the bodies of his wife, mother and sister.

## MRS. FISKE TO GO TO THE COAST.

Mrs. Fiske, appearing in Rosmersholm with the Manhattan company, will soon enter upon a tour of the Pacific Coast, making what in effect will be three distinct tours, practically without intermission since she began her season on Oct. 18.

Beginning last October, Mrs. Fiske visited Southern cities in which she had not been seen in several seasons, appearing in *Tess of the D'Urbervilles* and *Leah Kleschna*. On Christmas Day, at New Haven, Mrs. Fiske first appeared in Rosmersholm, supported by the Manhattan company, and after a successful engagement at the Lyric Theatre, New York, she began a tour in this play that covered all the prominent Eastern cities, including Philadelphia, Washington, Pittsburgh, and Boston, as well as Chicago, Kansas City, Cincinnati and other Western points.

Last week Mrs. Fiske appeared in Rosmersholm in Toronto, and her route from this time will run westward until she reaches the Pacific Coast. She has not appeared in Indianapolis in several years, but in May will be seen in that city at the Majestic Theatre, which usually is devoted to stock companies. In Columbus, too, where she has not lately appeared, she will play for two nights in the Orlentany Theatre, in a Summer park. Her tour to the coast will more definitely begin in Minnesota, where for one night each she will play Rosmersholm in St. Paul and Minneapolis. Mrs. Fiske has not appeared in Omaha in four years, her visits to that territory having been confined to Council Bluffs, to which point, however, she has drawn large numbers from Omaha, where she will be seen this season. In Denver, as on two former occasions, no regular theatre being open to her, Mrs. Fiske will play at Elitch's Gardens, a theatre devoted to summer amusements. Thence she will touch at various one-night stands on the Southwestern route to Los Angeles, and in that city and San Francisco will appear in Frederick Belasco's theatres. After her engagements in these cities Mrs. Fiske will visit Portland, Tacoma, Seattle and other cities, returning to New York by the Northern route. Her season will not close until the middle of July, and will embrace about forty weeks.

Mrs. Fiske's period of rest before the beginning of her next season will be comparatively brief, as in August she will begin rehearsals of her new play, in which she will appear at the Belasco Theatre, New York, under Harrison Grey Fiske's management.

## WARFIELD'S SEASON CLOSES.

David Warfield ended his season Saturday night with a final performance of *A Grand Army Man*. He will sail for Europe on the *Hamburg* on May 14, and after a tour of Italy will go to the south of France. Toward the end of June he will meet David Belasco in London, to discuss plans for his appearance in that city. Mr. Belasco himself will spend a greater part of the Summer in France, where he will prepare a new play that is to be produced next Fall.

# THE LONDON STAGE.

TWO WEEKS OF NEWS, ONE LEAN AND THE OTHER FAT WITH EVENTS.

Some Private Performances—Hannele Produced—  
The Likes o' Me—The Death of Willie Edouin—  
The American Invaders—The College Widow—  
Way Down East—The Marriage of William Ashe—R. G. Knowles and Julian Rose.

(Special Correspondence of The Mirror.)

LONDON, April 25.—The week preceding Easter is ever a poor week for theatrical and other shows, and therefore the position of your *Gawain* in connection with the said week is akin to that of the Needy Knife-grinder who, in Post-Political Canning's poem, exclaimed in more or less anguish: "Story! Lord bless you! I have none to tell, sir!"

This thumness has held true as regards new play productions. There has indeed been little of moment to chronicle, the principal events of the kind being private performances of a more or less esoteric kind—yes, foreign and faddish, to boot.

Of these performances the principal one was that of an English version of Hauptmann's *Hannele*, which version was prepared by my good friend, Critic William Archer, who, as I gather from *Mixons* to hand, has been having a real good time in your city, where he has given off several characteristically common sense utterances; far more commonsensical than were some of the utterances of his *compagnon de voyage*, Granville Barker, censorphobe.

*Hannele* was played by a very earnest company of players at the Scala Theatre on Sunday night, April 12, after a week night or secular, dress rehearsal for some of us critics just previous. I am glad to add that this play, long known to New Yorkers in a translated form but hitherto only known to us Londoners in its original German, went splendidly, notwithstanding the inevitable jarring caused in the case of some beholders in connection with the actual appearance and remarks of Christianity's Founder, called in this play "the Stranger." I understand that "*Hannele*" is to be given again soon. It certainly deserves repetition.

The only new production of a really public kind was that of a clever and really realistic little one-act play written by my playwright, one Wilfred Coleby, and entitled *The Likes o' Me*. This was presented at the Kingsway Theatre last Monday night in front of the highly successful and likewise "slum-like" play, *Diana of Dobson's*.

*Likes o' Me* proved a smart, if somewhat painful, little piece, and it was admirably acted by that clever actress, Beryl Mercer, and that ditto actor, Master Philip Yonge, both being ably assisted by Dorothy Brunt, W. Lemmont Ward, and T. A. Shannon.

The worst piece of news I have to include in the necessarily brief budget of last week is the death of my old friend and London's long popular low comedian, Willie Edouin, who passed away a few days ago, aged sixty-two, and was buried yesterday with a vast concourse of people and a pantechnicon full of wreaths at the graveside. Poor Willie's long career, especially his varied American portion, is of course known to all *Mixons*-reading playgoers. I feel sure, however, that after the first shock of the loss of this truly humorous actor and lovable friend, those who well knew the eccentric Willie of late will, with me, be thankful that he has been mercifully taken from what threatened to be a living death. May God rest his soul, in the prayer of the present writer, who worked with Edouin on the stage for many years, and who while humoring his eccentricities, always honored his continuous bonety of purpose.

The leanest of lean pre-Easter weeks, described herein above, has been followed by the fattest of fat Easter weeks, as far as theatrical and variety shows are concerned. In fact, your *Gawain* has had to live in the shows morning, afternoon and night, and he is now looking longingly toward to-morrow's Sabbath when he may snatch a little repose. Who knows?

Of course the big theatrical event of the week, and the one most interesting to *Mixons* readers, I guess, is the new American invasion. This commenced last Monday with the "offering" (as managers Savage and Courtneidge call it) of *The College Widow*, at the Adelphi. The said invasion was continued on Wednesday by Citizen Marc Klaw's submitting of *Citizeness Fannie Ward* (covered with priceless gems) in the long-promised adaptation of *The Marriage of William Ashe*, and on Thursday that smart little native of Ohio, Charles Frohman, "presented" a numerous company of Americans in *Way Down East*, at the Aldwych.

Before going on to describe these productions and their respective receptions, I may as well mention that in variety, or vaudeville, circles this week two of the biggest successes have been made by Americans—namely, R. G. Knowles, mirthmaker and Maori chief, who returned to the Palace Theatre last Monday in his merriest mood; and Julian Rose, who has made such a striking success at the London Coliseum and the London Pavilion in his droll Hebrew *Levinaki* monologue that he has just been engaged for the entire Moss and Stoll vaudeville tour—nearly a year long. "*Levinaki*" Rose has also been engaged for the next Lyceum pantomime, in which he will play a Jew Baron.

The aforesaid piece, *The College Widow*, written by George Ade, and described as "an American comedy satire," was warmly welcomed by a huge Anglo-American audience, with the accent on the American. Although described as a "satire," we found it less full of fantasy than of football. Indeed, the story in some measure resembles certain of those plays, in connection with which in your States intending visitors are warned that "the plot stops at 8.15." Of course, with all these American invasions from time to time we are getting used to Americanisms of speech. The *College Widow*, however, is so crammed with locutions from Indiana and other parts that Managers Savage and Courtneidge have been fain to give away a glossary to the audiences. Thus the mere Britain will now be able to gather the meaning of such words as a "high muckamuck," a "jerk water railroad," a "squab," a "web-footed rube," a "Jim Crow school," a "pinhead," "cutting up didos," and so on and so forth.

Yes, *The College Widow* is indeed a startier to the London playgoer, not only because of the above foreign phrases, but because of its wagish wildness. The whole thing goes with such a swing, and all concerned act with such vivacity and velocity that I could find it in my heart to pay for a large number of our very sleepy English actors to patronize the piece in order to emulate these American actors' spirit, if not their shouting. And "gee whiz," they do shout!

The football scenes ending up with the riotous celebration of the victory of the Atwater team are worth all the money paid for admission. Such realistic "Mafeking" (as one may call it) has never yet been seen upon the London stage. I am glad to add that all the actors and actresses brought over "made good" in every sense of the word.

Among the chief favorites were (and are) Gertrude Quinan as Flora the filly waitress, Lydia McMillan as Mrs. Primely Dilzelle, Francis Ring as Jane Winderbrook, Frederick Burton as Bub Hicks, Robert Kelly as Jack Larabee, Thomas Delmar as Silent Murphy, Thomas Melham as Billy Bolton, George S. Trillem as Hiram Bolton, Thomas Holer as Copernicus Talbot, E. Y. Backus as Daniel Tibbits, and John P. Braun as Matty McGowan. If real merit of acting and remarkable stage managing count for anything, *The College Widow* should draw piles of dollars here, especially when the London playgoer has mastered Citizen Savage's American dictionary.

that it is a pity that judicious cutting and more careful sorting of the incidents in Mrs. Humphrey Ward's splendid novel had not been undertaken before the play saw the footlights. All manner of managers, including Beerbohm Tree and Arthur Bourchier, have at one time threatened to produce this play. Not long ago Margaret Mayo's adaptation was taken over by the famous novelist, Mrs. Humphrey Ward, herself, but alas! the piece has come out in very wordy form, and, as in the case of most dramatized novels, the book has been so much followed as to detract from the dramatic effect. Still, I am hoping that with keen-eyed revision *The Marriage of William Ashe* will yet catch on. It cannot do so, I fear, in its present form, nor is it much helped by some of the acting. The much be-diamonded Fanny Ward, who plays the wayward heroine, shows considerable improvement upon her previous histrionic efforts in this city. Cyril Keightley gives an excellent performance of the difficult part of William Ashe; Kate Serjeantson is good as Lady Grosvenor, and Madame D'Estrees is excellently played by Edith Cartwright, daughter of Charles Cartwright, who has "produced" the play with every attention to detail. The rest of the acting does not call for special notice.

With regard to *Way Down East*, which arrived at the Aldwych on Thursday evening, I have to say, and I say it gladly, that America has once again sent us (per Presenter Frohman) a very fine, all-round acting company. The play panned out rather as an old-fashioned kind of drama, with a "strong heart interest," as you say in the American. There is nothing particularly distinctive or distinguished in *Way Down East*, as written by Lottie Blair Parker, and "elaborated" by Joseph R. Grimmer. Strange phrase "elaborated." Do you use it often in connection with play work? I do not remember to have met it before, as one of Sir W. S. Gilbert's Judges says of a certain point of law.

But, although the play itself is not particularly novel in incident, yet it has several very interesting types of character, and these, I hope, together with the really fine acting, will bring financial success to the play. The production by Manager W. A. Brady is very fine, and among the players scoring most heat are the following: Thobee Davis as Anna Moore, Josephine Bacon as Louise Bartlett, Ella Hugh Wood, who is very droll as the village gossip, Martha Perkins; Minette Barratt as Kate Brewster, Ulric B. Collins as David Bartlett, Robert A. Fischer as Squire Amasa (with the accent strong on the first "a," please), Charles Burke as the comic constable, Rube Whipple; Frank Currier as the entomological professor, and John E. Brennan, who is Al as the chore boy, El Holier. And now for an English production or two. Firstly, I have to report that Mrs. Langtry started her short season at the Haymarket last Saturday night with *A Fearful Joy*, a new adaptation by Sidney Grundy of an old and somewhat unnecessary farce by Labiche. The story is of the old *menage a trois* type, and is not by any means delectable even as deodorized by Grundy, who this time, I regret to say, does not show his neat and epigrammatic form. Langtry the Lily looks remarkably young and fresh, but her acting has not improved overmuch, and I must confess I did not like to see such actors as Arthur Bourchier as the hoodwinked husband and Allan Aynesworth as the would-be hoodwinker, hopping around in work of this sort.

Another new English production this week was that of *My Mimosa Maid*, just produced at the Prince of Wales' by Manager Curson. In this terribly strenuous week I have not had time to go through this production as I hope to do in a night or two's time. In looking in, however, I found that this new piece, written and composed by Paul Rubens, assisted by Austen Hargon, is going so well that £15,000 worth of seats have already been booked. In the meantime, I may tell you the droll G. P. Huntley as a sweep, after a millionaires, is clever, and prima donna Isabel Jay has several sweet songs which she sings sweetly.

When I looked in last night at the Haymarket to see how it was going on, I found the best parts of the house well patronized, so perhaps the Lily may be able to make a hit out of the *Fearful Joy* in order to add to her new gold mine. After the second act last night the Lily came on the stage to announce the result of the Manchester election—a kind of proceeding which is usually only done in music halls. All good American Shakespeareans (and all good Americans are Shakespeareans) will rejoice to learn that the Old Bard's birthday has been celebrated this week with considerable enthusiasm. Of course the chief celebrations have been held at the birthplace on the Avon, which birthplace for the first time for a good many years I have been unable to patronize this week because of the multiplicity of the London shows. I learn, however, from a trustworthy representative that F. R. Benson and company's celebration performances—always a feature at the birthplace—drew large crowds; that King Edward sent down a nice new Union Jack, and that the American Stars and Stripes and the ditto language were respectively seen and heard all around.

Some Shakespeare celebrations I was able to attend—namely, some of those of Beerbohm Tree, who gave excellent performances through the week of *The Merry Wives of Windsor*, *The Merchant of Venice*, *Twelfth Night*, and *Hamlet*. In the last named play Queen Gertrude was again impersonated effectively by your Mrs. Euss Whytal.

To-night George Edwards produces the new musical play, *Havana*, at the Gaiety, and C. Frohman presents Mrs. Dot (with Marie Tempest) at the Comedy on Monday. The *Mikado* starts again at the Savoy on Tuesday; Cyril Maude produces *Pro Tem* at the Playhouse next Wednesday, and Sir John Hare starts his farewell performances at the Garrick next Thursday.

GAWAIN.

## FIREMEN'S BENEFIT A BIG SUCCESS.

The net profit realized from the benefit in aid of the Firemen's Memorial Fund given at the Metropolitan Opera House on Sunday afternoon was about \$12,000. Mrs. Fernandez and her assistants realized \$800 of this from the sale of programmes, etc. The management of the benefit was under the Theatrical Managers' Association of New York, through a committee comprising Al Hayman, Percy G. Williams, Joseph Brooks, and Frank McKee. Among those who appeared were William H. Crane, George M. Cohan, Alice Lloyd, the McNaughtons, Lew Fields, George Beban, Anna Held, John Slavin, May Vokes, Otis Skinner, Marie Dressler, York and Adams, the Four Mortons, Sophie Brandt, Vernon Stiles, Emma Eames, Mabel Fenton, Arthur Rosenstein, Lina Abarbanell, Lois Elwell, Donald Brian, R. E. Graham, Nina Collins, Joe Weber, and Peter F. Daley.

## TROUBLE ABOUT LICENSES.

Because they failed to obtain the necessary licenses for the period beginning on May 1, the Thalia and Metropolis theatres were closed by the police last Friday night, and the Grand Opera House barely escaped a like fate by a special order from Commissioner Bingham authorizing the police to permit the performance to go on. At all three houses the managers declared they had made proper application and had paid the license fees some time in advance. Licenses were received in time for the Saturday performances. The licenses, which are issued for any time desired, between three months and one year, cost from \$150 for three months to \$500 for one year.

## MUSIC UNION DISPUTE SETTLED.

The fight between the Association of Theatre Managers and the Mutual Musical Protective Union has ended, and most of the old players in theatre orchestras will be found next season in their old positions, playing at essentially the same old rates. At a meeting held on last Thursday night between the committee of the Managers' Association and Louis Werba, president of the National Federation of Musicians, the difficulties were adjusted, and it was generally understood that the local union would withdraw its demands.



IN CHICAGO THEATRES.

FAVORITE PLAYERS MEETING WITH SUCCESS IN VARIOUS VEHICLES.

The Men from Home Still Running—The Virginian—The Montana Limited a New Melodrama—Kohl and Middleton Museum Closed—Gustave Frohman's Plans for Chicago—Stock Plays and Others—Playhouse Gossip.

CHICAGO, May 4.—Old favorites fared well in town last week. The Great Divide at the Garrick and The Virginian at McVicker's.

The Men from Home, unrivaled in Chicago among dramatic attractions, will be ended the last day of this month. The total number of performances will be over 300. The play has never been seen outside of Chicago. Elinor Glynn, author of "Three Weeks," and a party of English including sons of Lord Arthur Paget, occupied a box at the Chicago Opera House one night last week. They observed the satire on the English aristocracy stolidly.

Manager Harry Hamlin and Business Manager Harry Askin have been unusually successful in making the public familiar with the fact that the Chicago production of Paid in Full will take place at the Grand Opera House next Sunday, May 10.

Lillian Lawrence, who recently succeeded Adelaide Keim as leading woman at the Bush Temple Theatre, further distinguished herself last week as Rosamond in Sowing the Wind. The good old play was generally well acted, but Miss Lawrence was especially successful in showing strength and emotional skill in the well-known sex-against-sex climax of the third act. As Brabazon, in this scene, Will D. Corbett also showed his unusual strength and general ability. Frank H. La Rue, who recently joined the company as leading man, did Ned Almslee rather creditably, though with some ways suggesting conventional attitudes and climaxes. William Evans recalled his former success at the Bush in character acting with his excellent Mr. Watkins, and Robert Lowe gave a spirited, well sustained and clever performance of Cursitor. George Drury Hart, making his first appearance with the company as the heavy, did Petworth in a capable, finished way that promised well for him at the Bush.

May Robson's ingratiating old maid, Aunt Mary, in process of rejuvenation, is causing as much laughter and applause as before at the Studebaker. David Proctor's hearty and most natural Jack Watkins is a popular achievement that wears well. Frances Foster, a young Chicagoan, is playing the ingenue part, Betty, during this return engagement. Nina Saville's Lucinda, is exceedingly skillful and complete, and Grace Parks Fluke does Mrs. Mullins extraordinarily well.

Another delightful vaudeville bill was offered at the Majestic last week and most enthusiastically appreciated by large audiences all week. Edna Luby's singing act, including her personality, was pleasing, and the first appearance of of Harry's Bears will certainly not be the last for a better manure cure of the comedy has seldom been seen in an animal act. Lotta Gladstone's popularity showed no diminution since the halcyon days of J. J. Murdock at the Masonic Temple Roof Theatre. The musical act of the Royal Five was one of the distinct hits. Hawthorne and Burt, with their good talk and eccentric dancing, were a hit, and William Hawtree, cleverly supported by Muriel Starr, Frank Shannon and Milton Nobles, Jr., did Louis J. Vance's playlet, Compromised, in a way that captured the audience. Eddie Fay was the same big hit as ever. It was one of the most "appetizing" bills yet offered at the Majestic.

Zira will be played in the near future at the Bush.

Admiral of the Lake Front is the new title bestowed on Manager E. J. Sullivan, of Chicago's only lake front theatre, the Studebaker. It is expected a bombardment will begin when the seat sale for Elsie Janis in the Hoyden begins. Admiral Sullivan can see the blue waters of Lake Michigan while taking in the long green.

W. S. Hart, starring in The Virginian, at McVicker's, does the part well, generally speaking, but seems unable to infuse sufficient life into the climaxes. Frank Campana is as usual the ideal leering, skulking, vindictive cowpuncher. Charles R. Gilbert's Spanish Ed is another character which seems to satisfy the audience completely, and is thoroughly and skillfully done. G. A. Forbes and Frank Monroe do Steve and Honey Wiggins well. In the company are Anna Meredith, who is a pleasing Molly; Edith Lennett, Eleanor Wilton, Ada Howell, Nellie Angus, Leora Moore, Edith Harcourt, Lilian S. Corbin, H. A. La Motte, R. K. Jones, C. H. Robinson, Craig Muir, J. R. Furlong, Harry Holliday, John H. Smiley, John Hammond, Harry G. Bates, Leo Delaney, and William Lawrence.

Hi Manning, a Texan in Chicago, who has been unusually successful in colored comedy characters & is Bert Williams has returned for the Summer after a long tour through the South. He was associated with Scott Birdsong.

The Gay White Way opened to a big house at the Garrick yesterday. A further record of its success will be made next week.

The Montana Limited, a new melodrama of the West, by Charles Ulrich, was produced at the Alhambra last week by Kilpitt, Bernero and Gaszolo. The central story was about twin brothers, resembling each other closely, one good and the other bad, the good one being suspected of the crime of his brother, and his sufferings and trouble in proving his innocence hold interest and sympathy fairly well. A large company was used last week and some good special scenery was shown. The passing of an engine and long freight train is a feature of the second act. The characters are typical in melodrama from the hero to the Irishwoman, Mexican, negro, Indian, sheriff, judge, cowpuncher and rustler. Besides the heroine are the cowboy girl and the black "mammy," a number of interesting situations were seen last week, but the "business" had not been worked out sufficiently to tell the merits of the play as a whole. E. C. Walck, who played the sheriff, bears a strong resemblance to Macklin Arbuckle and doubles him in manner on the stage. Frederic Hawthorne did the dual role of the twins well, and Clara Sybil Byer was attractive as Mary Buckley. Mabel Van Buren was a bright cowboy girl. The company included Florence White, George C. Thompson, Roy Foster, Charles L. Danforth, Lew Silvers, Van Murrell, Tom Carmody, Walter Lindsay, and Bud Brennan.

Geraldine Farrar, of the Metropolitan Opera company, gained more reputation here as singer and actress than any other member of the company, with the possible exception of Bonci, the tenor.

Winifred J. Hess, a niece of C. D. Hess, the well known opera manager, played the leading role in the first production of The Lady in the Kimono, by pupils of the dramatic school of the Chicago Musical College, at the Studebaker. A Stubborn Cinderella, the new Hough-Adams-Howard musical comedy for the opening of the Princess, will be seen in Milwaukee first for one week at the Alhambra, beginning on May 24. George Marion was busy all last week, beginning with a convention of chorus women who filled the La Salle Monday, all eager to be chosen for the group of ornaments of the Princess. The four hundred were told that there would be no brollers and only twenty-four "medium" girls. About forty of the four hundred were told to come again.

Gustave Frohman has most interesting plans afoot for Chicago, he says, beginning with a production of a new play by a Chicago clergyman now occupying a pulpit, the Rev. William Danforth. The play is a quaint romance of the Shaker community near Pittsfield, Mass. The date of the production is not given, but it has been decided to fix it some time in the early Summer. Mr. Frohman announces that he has engaged Joseph Kilgour, who arrived in town last week; Florence Howard, and William F. Clifton for the production. It has been decided to call

the play The Gates of Eden. Miss Howard will play the Shakeress, and Mary Hubert Frohman will have charge of the production. Miss Frohman was last seen here in The Witch.

Following the production of The Gates of Eden, Mr. Frohman says he will make several productions from time to time during the Summer. These will take place in the afternoon and be called "trial matinees." All will take place at Powers' Theatre. Some prominent members of the Board of Trade have suggested to Mr. Frohman that he engage generally in making trial productions here, and include even playlets for vaudeville, with a view to supplying any theatre in case of a failure or sudden alteration of bookings. This would make Chicago a producing play center indeed. Mr. Frohman is here incidentally as manager of Twenty Days in the Shade and the Irish Players.

Contrasts were drawn by the critics between the genre production of the Irish Players, The Building Fund, and the imported French farce, Twenty Days in the Shade, which were not favorable to the matter or manner of the latter. The double bill has been fairly successful at Powers'. W. G. Fay, of the Irish Players, was complimented.

The Princess company will include, besides Jack Barrymore and Sallie Fisher, James C. Marlowe, an old and very popular La Salle player of The Isle of Spice days; Gene Salisbury, John Prine, Fred Stanton, and Ethel Dovey. William Loralin will be musical director and Will Singer may be house manager.

Carl Randolph, after a year as head usher at the Chicago Opera House, has been promoted to assistant treasurer.

James Chagreen, a former Chicagoan, is in the city for the interests of Brewster's Millions, at McVicker's.

The forty-second anniversary of Mrs. Thomas Whiffen's first appearance on the stage was observed last week. She is still giving her fine and true characterization of Mrs. Jordan in The Great Divide.

Eva Taylor appeared in a successful vaudeville sketch at the Haymarket last week. Miss Taylor is the wife of Stephen Gratton, whose supreme court justice in The Witching Hour added much here to his reputation.

O. L. Hall, of the Journal, says that Rex Beach, of Michigan Avenue, is "footlighting" his latest novel, "The Barrier."

Word just received from the "Kerosene Circuit" indicates that business is good there, at least. A little minstrel troupe organized here reports prosperity in every town so far.

Lillian Drew, of Clayton and Drew, announces that she will return to vaudeville soon, on the Interstate Circuit, with Charles Semon, the tenor, added to the little company.

The sudden death of I. H. Bickford, who was for a time the dramatic critic of the Inter-Ocean, shocked his many friends in the newspaper and dramatic world last week. He died after an operation for appendicitis, at the age of thirty-seven. He began newspaper work and story-writing when very young. He was managing editor of the Inter-Ocean when he died. Burns Mantle, the Tribune critic, formerly of the Inter-Ocean, accompanied the body to Denver, where the burial took place.

Harry Sloan returns as manager of The Rejuvenation of Aunt Mary, with May Robson. Mr. Sloan was one of the desperate representatives who arrived in Chicago just after the Iroquois fire and sought some theatre near-by for playing the Chicago time.

The ordinance to reduce the width of theatre seats was killed by the council committee.

Frank Upham and others are trying to secure the Casino, at Wabash and Peck Court, for a "garden theatre."

W. C. La Rose played Filmer Jesson in His House in Order on very short notice at the Bush Temple in place of Will Corbett, who was taken ill.

Buster Brown, with daily matinees, prospered well at the Great Northern last week. Jimmie Rosen was a pleasing Buster, and Al Grady did the dog well. The capacity matinee Saturday was enthusiastic over the performance.

The Alaskan, a comic opera, will be at the Studebaker, beginning on Aug. 1, says Percy Hammond in the Post.

The bills this week: Garrick, The Gay White Way; Grand Opera House, Grace George; Chicago, The Man from Home; La Salle, Honey-moon Trail; Studebaker, May Robson's Powers'; Twenty Days in Shade and Irish Players; Colonial, The Merry Widow; Bush Temple, A Woman of the West; College, Thelma; Great Northern, Wine, Woman and Song; Whitney, Three Twins; Auditorium, The Dairymaids; Marlowe, Hickory Farm; People's, At the Old Cross Roads; Academy, A Millionaire's Revenge; Bijou, The Montana Limited; Alhambra, Deadwood Dick; Columbus, Kerry Gow. Oris Colquhoun.

A SHORT-LIVED COLOR LINE.

2 WEST EIGHTY-SIXTH STREET, April 29, 1908. To the Editor of The Dramatic Mirror:

Sir.—Yesterday I purchased five tickets at the box-office of the Colonial Theatre and this evening sent my servants to see the performance. The four white maids were admitted, but the colored maid, a native of St. Thomas, D. V. I. was told she could not sit with her fellow servants, but must go up stairs where the colored people sat. This she refused to do, and so returned home.

I cannot understand in free America such a condition of affairs, when a thoroughly respectable, well-dressed woman, be she white or colored, should be refused a seat (already bought and paid for) in the part of the house for which her ticket called.

This woman has been in my employ for more than twelve years, and during that time has been with me and members of my family to almost every theatre in New York city. Very truly, FLORENCE GUERREY.

D. L. Robinson, resident manager of the Colonial, when asked about the complaint in the above letter, said:

"I was not at the door when the incident happened. Our doorman is a comparatively new man, and when the colored woman presented her ticket he referred her to me. Instead of inquiring for me she disappeared and no trace of her could be found. We have no rule against the admission of negroes. It was simply a misunderstanding on the part of the doorman."

NEW PLAY AND ENGAGEMENT AGENCY.

Hugh Swayne, for several years identified with engagement and play agencies in a managerial capacity, and Jean Barrymore, an author, actor and director, have formed a partnership under the firm name of Swayne and Barrymore, with offices in the Knickerbocker Theatre Building Annex, where they will conduct a play brokerage and engagement business. They start in as sole owners of about fifty plays, and agents for a large number of others.

MISS MATTHISON READS ELECTRA.

Last Sunday afternoon, in the chapel of the Packer Institute, Brooklyn, Edith Wynne Matthison gave a reading of Professor Murray's translation of the Electra of Euripides; Edith Olive read the part of Clytemnestra during the latter part of the play. Miss Olive recently came to this country to succeed Margaret Anglin in The Great Divide. Miss Matthison played the role of Electra at the Court Theatre in London.

NEW PLAY FOR LOUIS MANN.

William A. Brady has signed contracts with Jules Goodman for a new play to be used by Louis Mann next season. Mr. Mann must make his first appearance in the play not later than Oct. 1. Mr. Goodman has placed two other plays for Autumn production—The Test and The Hook Shop. The title for the Mann play has not yet been selected.

MABEL TALIAFERRO AS CINDERELLA.

Another change of plans is announced for Mabel Taliaferro. She is now announced to appear next season in a Cinderella play, to be produced at the New Amsterdam Theatre, with elaborate scenic effects.

THE IDEAL PRESS DEPARTMENT.

A SCIENTIFIC SYSTEM THEORETICALLY EVOLVED BY A MAN OF IDEAS.

He Thinks Much Effort Goes to Waste Under Present Methods Because of Lack of Expert Newspaper Knowledge and Misdirection—The Elaborate Plan He Would Employ in Multiplied Enterprises Under One Management.

Henry Edward Warner, general press representative for Sam S. and Lee Shubert, indicated yesterday to a *Mirror* representative that he had certain ideas about press work quite distinct from those that usually are practiced in promoting theatrical enterprises.

Two years ago Mr. Warner was a member of the editorial staff of the *Baltimore News*. He wrote in various departments of that journal, but his specialty was character writing—the "human interest" vein of work. He went up to Philadelphia to meet Madame Bernhardt, rode with her to Baltimore, jumped into a cab at Union Station, reeled off copy on the way to the office and that afternoon turned out a two-column story which attracted the attention of W. J. Connor and the Shuberts, who were conducting the Bernhardt tour. Next day he was in Boston as general press representative for the actress. He rode 23,000 miles ahead of her, wrote 500,000 words of original matter and then, when she returned to France, he went back into the newspaper harness. But the Shuberts took him away again on Aug. 1, 1907, when he became general press representative of the Shubert enterprises.

Mr. Warner's tactics are the tactics of the newspaper man rather than the press agent. He has carefully studied the business of news publicity in his present position, and is not satisfied with work possible to be done under the existing systems. Asked to develop his ideas, Mr. Warner responded:

"The greatest force in this country of emotions is publicity. That premise taken as an accepted fact, the business of promotion through publicity becomes one which has an importance not to be lightly considered. I have carefully, thoroughly studied the question of publicity from the standpoint of one who is traveling from effort to results, and for my own part I am satisfied that the present method of the press representative is inadequate. A vast amount of energy is wasted in hysteria and scattered through reckless diffusion. There is little concentration; the focus is too wide; the purpose too indefinite and the method too loosely directed. I am the greatest of sinners. I am in sack cloth and ashes for my sins, and repentance is sincere.

"The Ideal Press Department? It is a big question, but a thoroughly practical one. Dismissing for other consideration the side issues of billposting and distribution of printing matter, the way to get at the meat of the thing is to narrow discussion to the one activity which belongs to the press department, and nowhere else. I mean dealing with the newspapers, magazines and published mediums of information generally. Inasmuch as the business of the Ideal Press Department is to secure publicity through the channels of public print, the first fact is obvious: The press department must be directed just as a newspaper is directed. It must be in effect a newspaper office. The man who writes theatrical matter for publicity must be one who understands newspaper English, newspaper methods, newspaper requirements, newspaper limitations.

"Supposing the case in point to be an Ideal Press Department established for a theatrical producing firm controlling a large number of attractions, both in New York and on the road. If I were organizing such a department it would be on a strict newspaper basis, with no other consideration whatever. I would have in charge of the general press department a man of varied newspaper experience who has rubbed the edges from very possible slant of newspaper work, and who in his latest employment had been an all-around man. Whether he had extended or keen knowledge of the theatrical business, whether he was intimately acquainted with histories of plays and players, whether he could put in or rout from a contract the little niggers—these considerations would not enter into the matter at all. He would be first of all, and from the ground up, a newspaper man.

"I would say to this man: 'This is your department; it is your responsibility, and it is up to you to make good.' Then I'd forget about him until the end of the season. He would have five or six corking good newspaper reporters, and he would be managing editor. As long as possible before the opening of the road season he would assign these men, one to each production, with instructions to cover every possible feature of news or general interest in connection with the production. They would write a plentiful supply of everything from squibs and readers to interviews, special page features, magazine material. This would be carefully read and edited by the managing editor—i. e., the general press representative—and would then, for road purposes, be mimeographed in another branch of the press department, the copies to be delivered to the advance agent, whose duty would be merely to plant the stuff and attend to business details ahead of his production.

"The general press department would flood the country with articles specially prepared for that purpose, long before the company took the road. The department would be at the same time preparing material for New York city use, and with the opening of the season one reporter would be assigned to each particular house, always under instruction of the general press representative. Don't lose sight of that, because the success of the whole plan depends upon the centralization of authority and direction.

"In addition to their duties in supplying matter for the road and looking after the houses and company in the city, these reporters would also be on call to go to neighboring cities for the opening of new productions. For instance, supposing a play opens at Trenton, N. J., with a preliminary road season following, which covers Washington, Baltimore and Philadelphia. The Ideal Press Department would send a man to Trenton to see how the first night came over the footlights. Then this same man would cover Washington, Baltimore and Philadelphia with advance matter, and would go to Washington for the first night there. In Washington he would not only look after the local press, but he would also get in touch with the local correspondents of the New York papers, as well as the papers of Baltimore and Philadelphia, and would also see that the Associated and United Press were furnished the proper facilities for the production of the production. If the production were of an international character he would be expected also to get in touch with the foreign special correspondents and with Reuters' Agency which is the Associated Press of Europe. No matter where a production opened, no matter whether it was in San Francisco, a man would be on the ground directly assigned from the press department to see that the event was properly covered. Even if the entire New York staff were called out for simultaneous openings, they would be required only for a day or two, so that no ground would be lost in New York. As for the short time they were away the current attractions could be handled as they are now.

"To employ half a dozen men at merely writing press matter for twenty or thirty shows would be expensive, would it not?" Mr. Warner was asked.

"Not at all. On the contrary, it would be the best sort of economy. Is there a manager who really knows how much press stuff goes to the waste basket because it is not written in newspaper style—often because it is not written in English? That's lost motion, isn't it? And lost motion not only wastes the product, but shows that the machine is wearing out. Any dramatic news or city editor will tell you that he has space for good press matter, provided it is written in newspaper style along newspaper lines; and any dramatic news or city editor will fish out from his little wicker basket a handful of or-the

SALLIE HOLLINGSHEAD.



Photo White, N. Y.

The accompanying cut shows Sallie Hollingshead in the character of Lovat Masserene in Molly Bawn, a part which she originated and played with great success this season. Little Miss Hollingshead is seven years old and has been on the stage three seasons, playing child parts in Her First False Step and A Ragged Hero, before she assumed her first boy role in Molly Bawn. She is a clever little actress, with a personality already well developed. She is now at liberty for next season.

other kind, with a weary sigh and an exclamation: 'Say, just read this, will you? Can you beat it? And they expect us to print that stuff' etc., ad lib., ad nauseum. Add the space you lose to the space you don't get, and count this in publicity at the lowest country rate per line, and you will have lost in no time infinitely more cash value in legitimate advertising than the expenses of the department's output properly written and edited. The day is a gallery and an old thing will do for an amusement notice. Remember that. I got it from a newspaper man.

"Now to save money in great, glorious bunches! How much money does the manager spend in flashlights and photographs on one successful production, at a rate which includes a neat profit for the studio? One production cost \$700, before the season was over, for flashlights alone. Your individuals run from fifteen cents for a poor cabinet to twenty and thirty cents for French panels and eight by tens. You pay forty or fifty cents for flashlights. You hand the operator \$10 for a couple of plates and a print or two, when you want a special flashlight taken to illustrate a big story. Of course, the photographer must live, but why not have your own photographer, ready at call to do any sort of special work, whose time is all the firm's and who has no outside business to get in the way? The saving on photographs, with a gallery and a good operator attached to the press department, would be thousands of dollars, and would more than pay for all possible extension of activity or increase of force under this plan for the Ideal Press Department.

"Now, in addition to the thousands of dollars saved by having a photographer attached to the press department, the big advantage is that you would have your photographer on call at all times, for all purposes. A great star arrives from abroad; your photographer meets the host at quarantine and takes snapshots. You have a chance to plant a series of action-pictures of 'Actresses at Home'; your own photographer takes lunch with the star. There is a birthday party on the stage; your own photographer is there with his flash-pan. He knows, by association with the work of publicity, just exactly what sort of a picture will reproduce. He knows that the World wants big figures. Leslie's Weekly will use a strip, the American will be good for four columns, the Times wants an artistic finish for the pictorial supplement. Town and Country makes 200-line screen cuts. Bob Davis of *Musey's* is cranky about white backgrounds. Roderick Penfield, of the *Mod*, hankers for story pictures, the *Theatre Magazine* likes full page layouts that will work up into a finished border—he gets all these things firmly in his mind, and when he takes a picture he gives you just exactly what you want.

"In this connection I have not mentioned the fact that your own photographer is on call for flashlights at dress rehearsals, and he is there to take just what you want the way you want it, at the cost of printing plus his salary. With all these arguments—every one of them self-evident—I should say that one of the very greatest essentials of the Ideal Press Department would be a staff photographer.

"Among the things the Ideal Press Department should have, which are highly important, I would mention: 1. A complete and accurate set of press sheets bound on the loose-leaf system, a set being devoted to each attraction. 2. As complete a morgue as possible, carrying sketches of every person professionally employed by the firm. 3. A full set of all pictures, filed under caption and numbered, to be used by the visiting agent in going to the newspapers. The editor selects his choice by number, the full order is given that night to the staff photographer and the pictures are delivered the next day. 4. At least lists of various kinds with matter specially prepared for the purpose. This stenographer should become expert in this particular line of publicity. 5. A press sheet cleanly printed, filled with novel stories and interesting general matter to be sent weekly to every owner in the United States of any importance. A list of 1,000 papers would cover that item.

"Whether the Ideal Press Department will ever be realized is a question. If it is, it will have to be done these lines; and I would like to be in the neighborhood when the experiment is made," added Mr. Warner, with the air of one who had eliminated from his system something that cried for release.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York City.

The annual meeting of the New York Chapter will be held on Tuesday evening, May 5, in the Parish House of St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue. Members are requested to attend, as the election of new officers for the coming year will take place and arrangements for the annual convention of May 28 will be made.

A euchre will be given in the Hotel Prince George on Wednesday evening, May 6, in aid of the National Council. Many handsome prizes have been donated. Tickets may be obtained from the chairman, Mrs. C. E. Abbott, Mrs. M. S. Spooner, Mr. and Mrs. Damon Lyon, and Miss Drecher. After May 1 the Alliance will be located at 550 Seventh Avenue for the Summer.







## REFLECTIONS

H. Reeves-Smith, after playing a short engagement with Grace George in Divorçons, has gone to England for the summer. He will return in August.

Marie Pavey and Miss Carmontelle, both with The Gambler of the West, will go to their summer home in Michigan soon after the company closes in Buffalo on May 9. They expect to spend a few days in New York before going West.

Frances McHenry, last season with Under Southern Skies, central company, has joined Daniel Ryan in Shakespearean repertoire.

The Gaiety Theatre at Broadway and Forty-sixth Street will open about the middle of August, with a new musical play by George M. Cohan.

Two Merry Tramps closed the season at Urbana, Ill., after thirty-nine weeks of success. This same company will open next season on Aug. 14 with many new features added.

Elsie Fairfax and Augusta Baker have signed for the Toronto Stock, Toronto, Ont., and left last week for that city.

Helen Hale, who has been a member of Henry W. Savage's forces for several seasons, has been engaged for a term of years by Charles Frohman, probably for straight drama instead of musical comedy.

Mabel Dillingham and her husband, Henry Crosby, after playing a season of forty-four weeks with Kirk Brown company, ending May 30, will take a much needed rest at their cottage, "Adlib," at Saco, Me., R. F. D. No. 2.

Frank E. Morse will close his fifth year with C. Herbert Kerr as business manager, at Sheboygan, Mich., on May 10, and go to his summer home at Danvers, Mass. This season Mr. Kerr has been with the Grace Cameron company. The company will continue through the summer.

## THE RECORD OF DEATHS.

## Patrick Mannion.

Patrick Mannion, the pioneer summer amusement promoter of St. Louis, and for the past fifteen years proprietor of Mannion's Park, near that city, died at the Josephine Hospital, St. Louis, on April 24, aged forty-eight years. His death resulted from an operation for stomach trouble, and he survived the operation only one day. Mr. Mannion was a whole-hearted man, and was very popular with the performers who played at his park. He was married a year ago, and is survived by his wife and two brothers, Edward and Bernard Mannion.

## Notes.

It is not generally known that Mrs. Carl A. Haswin died on Feb. 10 last at "The Hollies," Holly Beach, N. J., long occupied by her and Mr. Haswin. Mrs. Haswin was a woman of rich imagination and poetic temperament, she was born and bred in the free prairie section of Wisconsin, and throughout her life in the East yearned for the to her happier neighborhood of her young womanhood. Her poems, for the most part, voiced this sentiment, and the following was a tribute to the old homestead of her younger life:

## GOOD-BYE, OLD HOUSE!

Old house, dear house, whose sheltering arms so long  
Have held us through the summer safe from harm;  
Whose echoes answering back our feet, and song,  
Have joined our hearts to yours; you've kept us warm  
When wintry tempests swept the lowering sky.  
Good-bye, old house, good-bye!

You've heard our merry shouts at Christmas-tide;  
You've seen our joyous hours of childish mirth;  
You've felt our tears that fell for one who died;  
And in the night, beside the lonely hearth,  
I've heard your staunch old timbers sob and sigh.  
Good-bye, old house, good-bye!

When apple blossoms fell about your eaves,  
When earth was sunshine, and our lives were May,  
When all the birds of June sang through the leaves,  
We did not dream to wander far away.  
No more my step shall wake your welcoming cry—  
Good-bye, old house, good-bye!

Mrs. V. Matt Florence, who was known as one of the best "child actresses" in America some years ago, under the name of Marion Young, died at Buffalo, N. Y., on May 1. She retired from the stage ten years ago, at the time of her marriage. She was forty-one years old. She is survived by her mother, Mrs. Fannie Young, and two brothers in San Francisco, one sister, Mrs. House, of New York, and a son and daughter.

Herbert Eugene Bancroft, son of the late Frederick L. Bancroft, marshall, died at Valley Cottage, New York, Sunday, April 26. Cremation followed with interment of ashes at Kensico on Sunday, May 3.

Mrs. Anna Kellogg, who was for twenty years costumer at McVicar's Theatre, Chicago, died at Kansas City, Mo., on April 30, of pneumonia.

The father of Guy Bates Post died on April 25.

## LETTER LIST.

## WOMEN.

Allen, Anita, Rose Anthon, Ethel Alexander, Jane Aubrey, Muriel Arndt, Jane Archer, Langtry Ashton, Lorena E. Atwood.

Bloodgood, Linda M., Anna M. Berlin, Lillian Blauvelt, Blanche Barrows, Mamie Bowe, Anna L. Boies, Florence Brooks, Mrs. Pete Baker, Alice Brahms, Lillian Barton, Edith Bland, Blanche Bland, Mary Boland, Jane Burby, Violet A. Butler, Ida Boyd, Sadie Boyd, Rita Bellaire, Genevieve Blinn, Mrs. G. Belmont, Gertrude Barrett, Maude Bancroft, Flora Browne.

Cooper, Catherine, Helen Clark, Edna Clark, Elsie Cohn, Faye Cusick, Nellie Claire, Evelyn Carter, Mae Crossley, Constance Crowley, Emma Cook, Mildred Cecil, Ida Conquest.

Davis, Florence, Edythe Dorn, Mrs. H. Donahue, Bee Deakin, Mary Anderson de Navarro, Marion Dudley, Vail De Vernon, Georgia Dursak, Vianne De Witt, Sadie Duff, Evelyn Dayton, Cecil Darnelle, Lydia Diamond.

Elyne, Rose, Grace Ellison, Dollie Ellis, Mollie Elbert, Katherine Emmett, Alice Ella.

Filkens, Grace, Minnie Fuller, Louise Fraser, Mabel Florence, Nellie Fello; Mme. Florence, Florence Farr, Gordon, Jane, Sadie Godfrey, Berenice W. Golden, Marie Graham, Mary L. Grant, Ellen W. Geisen, Violet Gordon, Emma Gwynette, Belle Gaffney, Joan Grace, Ed Grannun, Mildred Gohn, Florence Gale.

Hamilton, Kitty, Grace Henderson, Blanche Hayden, Helen Hale, Katherine Hoffman, Ruth Hoodforth, Grace Huntington, Mrs. Huette, Flo Hartley, May B. Hunt, Mollie Hall, Adeline Howard, Harriet Higby, Florence V. Hall, Marcus Helm, Helene Hall, Ida Hamilton, Helaine Hadley, Edith Hinkle, May Hosman, Helen Harcourt, Lillian High, Anna Hollinger, J. Hobbs, Alma Hearn, May Hillman, Letty Holmes, Margaret Hatch, Helen Hawtry.

Jennings, Jennie, Rebecca Jacobs, Mrs. Arthur Johnson.

Kerwin, Susie, Bertha Kriehoff, Freda Klingel, Lillian Kolker.

Lind, Adah C., Evelyn Leroy, Laura Lang, Edith Lenoix, Lucile La Verne, Grace La Rue, L. Loneragan, Mrs. Chas. Lothian, Pearl La Rose, Dora Lynde, Edith Lindsey, Lillian Lawson, Nettie M. Lyon.

Millington, Gertrude, Mrs. C. V. Mellon, Bertha Moore, Bessie M. Meyer, Lena Merrill, Dina Muller, Maud Muller, Vida Millace, Anna May, Louise Moore, Katherine Minkins, Anita H. Miles, Imogene Manning, Mildred Macchieli, Sandoz Milliken, May McCabe, Genevieve McCoud.

Nelson, Jessie, Marion Nugent, Jean Nunmaker, Helen Nelson, Katherine Nantz.

Okiska, Annie, Lida M. Over.

Pearce, Etta, Jessie Philbrick, Katherine Perry, Madeline Payne, Myrtle Paul, Lorie Palmer, Edna Porter.

Rhodes, Alice, Inez G. Russell, Katharine Rober, Olivia Rand, Signa Robert, Dorothy Russell, Omantia Rivera, Rida Raymond, Adele Ritchie.

Smith, Eugene, Lottie Stanley, Dorothy Standish, Marjorie L. Starr, Elizabeth Spencer, Leona Stater, Carrie Shepard, Clara Sanford, Susie T. Stubbs, Katherine Sterling.

Tupper, Hazel, May Tully, Ella Taylor.

Vansaker, Cecil, Bessie Van Ness, Helena Vincent, West, Lida, Minnie Whitmore, Dorothy Williams, Margaret Wycherly, Florence White, Erna Wallace, Sadie Williams, Ella West, Sue Wilhelm, Ada P. Walker, Bianca West, Pauline Westervelt, Velma Whitman.

## MEN.

Antidell, Will R., Geo. Acker, Oscar Apfel, Harry O. Anderson, Wilbur Atkinson, Langtry Ashton, R. W. Alexander, Mr. Albright, Wm. F. Arnold.

SPECIAL ANNOUNCEMENT  
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## Bungalow Sites Given Away

For the sole purpose of advertising our future ideal theatrical resort, "ROSELAND," in Elliott County, Ky., we will give away a lot of land for a bungalow, 25x100 feet FREE to the first 100 applicants who will send us their names and permanent address, the name of the management they were last engaged, together with \$2.54, the actual disbursements for drawing and acknowledging the deed and postage to mail the same to you. "ROSELAND" in Elliott County, Ky., will be a strictly theatrical resort and the lots will not be sold outside the profession. All the sites are 25x100 feet and the property is free and clear of any encumbrance. We are GIVING you a site for a bungalow 25x100 feet just for the asking and it is just as good as any of our \$100 lots; we warranty the title and give you a warranty deed. All we ask in return, is your kind permission to refer to you as one of the owners of a bungalow site. WRITE TO-DAY.

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### BOSTON

Houses Closing—Opera Rumors—Changes in Local Theatres—Notes.

Boston, May 4.—Two houses have closed for the summer—the Grand Opera House and the Orpheum—and last attractions are close at hand at the others, much earlier than is usually the case. Practically every house in town has a holdover attraction for this week.

This is the last week of Alla Nazimova at the Malye, and she divides it between Hedra Gabler and The Countess Coquette. Society and literary circles have given her a hearty welcome, but it is amusing to see the difference in the cheaper parts of the house.

Robert Edson ends his engagement at the Hollis this week with the performance of *Classmates*, in which the Amazon jungle scene has far overshadowed the West Point atmosphere of the earlier part of the play. Wallace Edgerton is a leading favorite in his support.

Richard Carle and Mary's Lamb have been testing the capacity of the house at the Colonial every evening of the past week, and Carle himself is funnier than ever as the bespeckled husband. Edith Proctor is a wonder as the wife, and Edith St. Clair's dance makes

Rose Stahl's eighth week in *The Chorus Lady*, at the Park, opened most auspiciously, as to-night was the complimentary benefit to James R. Keene, treasurer, and Frank Cauley, ticket agent, of the house.

The Man of the Hour still keeps on at the Tremont with no indications of end of the season, and the advance sale daily placed two weeks ahead, as has been the case all during the engagement of this piece.

There is going to be a change of bill at the Globe after this week, and Adolphe Meyer's company will put aside *1492* in favor of *The Rounders*, which has not been seen here since it was played at the Columbia years ago.

The Girl of the Golden West is a notable production for the stock company at the Boston, for it was only a few weeks ago that the original company was seen here with Blanche Bates. Now Eleanor Gordon, who has been absent from the cast for some time, makes a most auspicious return.

In East Lynne, at the Castle Square, Mabel Carruthers is the Lady Isabel, and plays it well, and Charles Miller is at his best as Sir Francis Levison. Edgar Baume, too, plays Archibald well.

Northern Lights at the Bowdoin Square, where it was first played thirteen years ago, Charlotte Hunt now heads the cast, and Arthur Maitland has the Indian, the part originated by William Courtleigh.

Houdini still remains another week at Keith's. He won extra fame last week by releasing himself while thrown into Charles River from Harvard Bridge, and thousands lined the banks. He also gave private exhibitions at the B. A. A., the Press Club, and the Harvard Union.

The Belman Show is at the Lyceum for its third Boston engagement this season, a well deserved compliment for a thoroughly good show. The Yankee Doodle Girls are at the Howard Athenaeum, with a fine house olio to supplement. Williams' Imperials, with the special sights as usual, are the rule at the Columbia.

The Gay and Gaiety Glories and a house olio divide the interest at the Palace. Broncho John and his Wild West and the Manhattan Girls and the Meadows Comedy co. divide honors at Austin and Stone's. All the moving picture houses begin the week with new bills of illustrations and songs.

The Pop Concerts will begin at Symphony Hall tomorrow evening. G. Strube will be the conductor for the first half of the season, which will be shorter than usual, on account of the coming of the Federation of Women clubs, which will hold its convention in that hall late in June.

Boston is going to have one more week of grand opera this season, after all, and this time, too, it will be at the Malye. The week, beginning May 11, will be devoted to the Knickerbocker Grand Opera, under the management of S. Kronberg and headed by Adelina Padovani and Laura Keith, whoever they may be, and the repertoire of the week will be made up of oldtimers, with *Cavalleria Rusticana* and *Pagliacci* two nights.

There was a lively flourish in the papers announcing that an alliance had been made between the new Boston Opera House and the Metropolitan, by which artists would be exchanged, and the Malye would certainly lose as if the new house would be a Boston branch of the Metropolitan, with an output afforded for the various singers who have to be guaranteed a certain number of performances to induce them to cross the Atlantic. Several principals will be sent over each week to supplement the Boston company, and in the Spring the whole Metropolitan company will play its Boston season at this house. To be sure, one advantage will be in obtaining the rights for this city for certain modern operas held by the Metropolitan. What Henry Russell now wants to do is to make up his company with Alice Nielsen, Clara Lane, Hattie Belle Ladd, James K. Murray, and George Tallman, and let the Metropolitan do the rest. There will be little distinction between the two companies, and the Malye will be largely topped since the Chelsea Relief Fund came so prominently before the public. The Guarantee Fund is a little more than two-thirds subscribed.

There has been quite a shifting of the Keith employees as a result of the closing of the Orpheum. Fred P. Bacon, who has been press representative for the stock company at the Boston ever since its inception, now retires with pleasant words for his successor, R. G. Larson, who had many clever news articles for the Orpheum in the papers this winter. Frank Abbott, superintendent of the Boston, retires to take a similar place at the 125th Street Theatre in New York, and upon leaving he was presented with a silver loving cup by his associates and the members of the stock company. Thomas McLarnie made the presentation speech. Mr. Abbott is succeeded by Herbert M. Hegeman, late of the Orpheum, and Harry Gustin, manager of that house, now takes that position at the Bijou Dramatic, while J. H. Michaelis, who has succeeded him at the same position in one of the Keith houses in Cleveland, Ohio.

Era Kendall, who has not played in Boston for three seasons, is now coming back again, and will play a Spring engagement at the Malye in his George Ade comedy, *The Land of Dollars*.

Richard Carle and all the principal members of the company in Mary's Lamb made up a tally-ho party and went to the National League baseball game at the South End grounds one afternoon last week.

F. T. Bannan, who was here in advance of The Lion and the Lock, also looked out for the New England preliminaries of Robert Edson's tour of New England, as his own company rested for a week preparatory to coming to Boston.

Paul Jones Chute, who was formerly with The Show Girl, was one of the principal dancers in Mrs. W. S. Butler's May festival at Mechanics' Building last week. Winifred Gilrairie, one of the favorites with Richard Carle, was a graduate from the Butler festival.

Richard Harlow is going back to New York after his special engagement at the Globe, which closes this week, and rumor has it that he is going to engage in the real estate business.

Ernest L. Walt, for three years dramatic editor of the Boston "American," has resigned and will devote his time to writing vaudeville sketches and plays and to general press work. He has opened an office in the Colonial Building. His place upon the "American" has been taken by W. H. Ross. A special matinee performance of *In Old Jerusalem* was given at the Park one afternoon last week, and attracted a large audience, with much enthusiasm for the players. This was a dramatization of Henry Wood's novel *Victor Securus*, which is built around the Biblical adventures of Saul of Tarsus. Raymond Gilbert played Saul, and many of the leading parts were taken by those who are interested in the movement for a public playhouse here.

Donald Meek, who has been doing good work with the Boston Theatre stock company all this season, closed with the company Saturday night and left immediately for Denver, where he is to open in The Three of Us with a local stock company.

Clinton A. Preston, whose good work in The Fantastics, which Clayton Gilbert put on at the Colonial Theatre during the winter, is pleasantly recalled, has lately returned from a trip abroad and is now in Boston visiting friends. Mr. Preston is considering several good offers for next season. Theatre Stock company it is understood that William Melrose, Eleanor Gordon, Donald Meek and several others have already signed for next season, which would in part indicate that Manager Morrison's original plan is to be carried out.

As to the future of the Boston Theatre Stock com-

pany was awarded \$1204 against the Wonderland company. It sued for a share of the profits of the circle swing. The defendant claimed that it owed nothing and claimed a set off for building a special floor under the swing. It got \$175.

Robert Edson will not go to Europe this summer as usual, for he has to be in New York early for an opening there in his new play, with the rehearsals which must go in advance of it. JAY BENTON.

### PHILADELPHIA

The Gay Musician—The Yankee Tourist—Lonesome Town—Extra Kendall.

PHILADELPHIA, May 4.—The Gay Musician is in its second and final week at the Chestnut Street Opera House, and hugely enjoyed by our best class of theatregoers and, considering the lateness of the season, it is a genuine success. It is a production of merit with music of a high order from beginning to end, rendered by a first-class organization. The Gay Musician is certainly a good card for next season.

At the Forrest Theatre, Raymond Hitchcock received a hearty welcome this evening, appearing in The Yankee Tourist, musical comedy with entertaining features. Flora Zabell, Helen Hale, Herbert Cawthorne, Harry West all popular favorites. The engagement is for indefinite time, depending upon the weather.

Lonesome Town introduced Kolb and Dill (the Weber and Fields of the Golden Gate) to a Quaker audience to-night at the Garrick Theatre. It is full of bright sayings and thoroughly enjoyable, making a pronounced hit. It is a large company, including Maude Lambert, Ben T. Dillon, Robert Pitkin, George Wright, Wilbur Bentley and a large attractive chorus. This is the final offering of the season.

Era Kendall, in George Ade's latest, The Land of Dollars, remains at the Adelphi Theatre, and truly speaking Era Kendall is in his monologue of 35 oldest times in the whole show.

The Ludlum School of Dramatic Art, annual production at Broad Street Theatre, May 11. The Two Orphans.

Gorman Theatre Stock company in best bill of the season, The Seven Swallows (Milkloeker opera). The Golden Spider and The Haunted Castle.

The Lyric Theatre after being closed for one week reopened this evening with the Boston English Grand Opera company, under direction of J. K. Murray, alternating with Panet and Il Trovatore, repertoire for week. The company introduces Clara Lane, J. K. Murray, George Tallman, Helen Darling, J. H. Davies, Daniel Cantor, Francis J. Boyle, Louise Le Baron, Alma Stetler, large chorus and orchestra. Lohengrin and La Traviata for second week.

Aborn English Opera company, at the Grand Opera House at popular prices, can well feel proud of their reception, artistically and financially. The three matinees were equally well patronized. The Bohemian Girl, programme for entire second week. Dorothy Morton is already a great favorite. H. M. S. Pinafore and Cavalleria Rusticana May 11.

The Hotel Clerk and Aaron's latest offering, continue at the Walnut Street Theatre and remains for indefinite term. Harry Fisher has a splendid part in the title-role, seconded by Rose Botti. The Dancing Dolls a special feature.

The Orpheum Players at the Chestnut Street Theatre, with prospects of running the season at least a month longer. This week The Amazons, equal to the original \$1.50 production. This accounts for the popularity of the Orpheum Players. At the White Horse Tavern May 11. A Texas Steer May 18.

Williams and Walker in Bandanna Land have leased the Academy of Music for one week, beginning May 11.

Seima Herman, for third week at Hart's Kensington Theatre, appears in Wages of Sin, and concludes her engagement May 11 with Thelma.

Lil' Mose, after a two weeks' tour on the road, was anchored this evening at the Park Theatre, to remain closed of season. Fred G. Nixon Nirdlinger, the author, with music by A. Baldwin Sloan and Thomas Brown. The plot concerns the wanderings of a pickaninny, who was a servant to an eccentric Irish widow, finds himself out of a job in Italy, joins forces with an Italian, and returns to New York.

It is full of novelties, singing and dancing with a very elaborate production, aided by a large competent cast. It is an assured success, and will make a tour of the country the coming season.

Ginny Avenue Theatre: Change of policy for balance of season. Inaugurated this evening under the direction of Arthur C. Alston, being a competent stock company producing notable plays at popular prices. The Secret Orchard this week, with Jane Corcoran, Estelle Williams and James M. Brophy in the leading roles attracted good business. A creditable performance and highly appreciated. At the Old Cross Roads week of May 11.

Keith's New Theatre: Robert Hilliard and company, McManus' Theatre: Fullman Porter Maida, Hill and Whittaker: Rosie Lloyd, Ferrer, Emil Hoch and company, Horace Goldin and Jean Fransell. Billy Cullen, Rice Brothers, Murphy and Francis, Ina Claire, Geraldine, McCann and company, and Curson Sisters. Business always large.

Trocoders: The Strolling Players with Tonia Hanlon, presenting the musical comedy, The Belle of Avenue A.

Standard Theatre: Colored company remain for third week, changing programme. The Man from Bama.

Gaiety: Ron Ton Burlesquers. Bijou: The Brigade. Stock season for the summer May 11. Casino: Golden Crook company. Majestic: Cheap vaudeville and moving pictures.

Forepaugh's Theatre: Open with moving pictures, aided by varied music.

National Theatre: Closed season 2. People's Theatre: Open with moving pictures. Bijou's Arch Street Theatre: Closed season 2. Eleventh Street Opera House: Moving pictures.

Buffalo Bill's Wild West Show is billing the city for week May 11. Location, Nineteenth and Hunting Park Avenue.

Willow Grove Park opens for the season 30, with Arthur Pryor's Band, to be followed June 28, by Victor Herbert's Orchestra; Aug. 2 by Theodore Thomas' Orchestra, for two weeks; Sousa, and his Band Aug. 16, remaining until closing date Sept. 7. Jacob J. Hiteckler, owner of the Standard Theatre, has an option for a short time to a New York manager to purchase same. A moving picture firm also desire to obtain the theatre. A syndicate is now laying plans to erect a theatre northwest corner Broad and South Street, a splendid location, the lot being 122 feet on Broad Street, with 198 feet depth.

Colonel Cummings and his Wild West Show sailed from this city May 2 on the American liner Havford for Liverpool. Indians, cowboys, animals, train cars, tents, wagons, etc., complete the big outfit. Arch Street Museum closed season 2.

S. FERNBERGER.

### ST. LOUIS

The Traveling Salesman—The Royal Chef—The Gay White Way.

St. Louis, Mo., May 4.—The only really high class attraction on view at any of the local theatres this week is The Traveling Salesman, by James Forbes, which Thomas Ross presented at the Century last night to a capacity house. The play is a very interesting one and the part which the star assumes fits him like a glove.

The Royal Chef, which holds the record of making the longest run ever made by any musical production in this city, came to the Grand yesterday and entertained a large crowd, and in consequence there was a large crowd in attendance yesterday.

Managers' offering yesterday afternoon and

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evening at Havlin's was a new play entitled Just a Woman's Way. It was well liked by the clientele of this house, as was also the company, which is one of the best that has come to this theatre this year. A large crowd was in attendance at the Standard to-night, when Joe J. Walsh, the popular advertising manager of this house, was under his annual bene St. A feature of the Cherry Blossoms company, which was the attraction, was the return engagement of Chococeta, the Oriental dancer.

The Columbia closed its 1907-08 season last night. Manager Tate states that it was one of the most prosperous that it has experienced. He also stated that the theatre would be rebuilt this summer.

The Vanity Fair Burlesquers entertained a capacity house at the Gaiety yesterday.

The present season of the American Theatre will close on May 24, when the Oppenheimer Brothers will open Suburban Garden. Manager Russell announces that West End Heights will open on May 15, with a high class stock company as the attraction.

Leo McManus, treasurer of Forest Park Highlands, will leave shortly with his mother for New York, where they will join their brother, George, the well-known cartoonist, to make a trip around the world.

J. G. T. SPINK.

### WASHINGTON

James K. Hackett—Music and Stock Notes—Fiske O'Hara—The Bread Winners.

WASHINGTON, May 4.—At the Columbia Theatre a supplementary season of five weeks is inaugurated to-night with the engagement of James K. Hackett and company, under the management of Joseph E. Lockett, with The Prisoner of Zenda as the initial bill. The opening performance was for the benefit of Almas Temple, Order Mystic Shrine, to an enthusiastic audience that crowded the house. The star rasps again a rich harvest of praise. Mr. Hackett's support is of the best. Next week, The Crisis.

The opening week of the Aborn Opera company at the National Theatre draws a succession of crowded houses which were enthusiastically received. To-night the opening of the second week finds another crowded house in attendance, when the comic opera, The Wizard of the Nile, is given a thoroughly attractive rendition. Next week, Hoffmann's Love

The Belasco Theatre commenced to-night the Spring and Summer season. The attraction was the Guy Standing Stock company, under Will A. Page's direction. The opening is to a crowded house, with a successful presentation of The Mummy and the Humming Bird. Mr. Standing, a favorite star of two former Summer stock seasons in this city, again heads a company that will speedily become favorites.

Fiske O'Hara, the capable young Irish comedian and sweet singer in Dion O'Dare, scored a substantial success with a large audience at the new Academy of Music on to-night's opening; a most enjoyable play, interpreted by an excellent company.

Chase's attractive bill that entertains a crowded house presents Ned Will's The Bakery Trap; The Countess Rosal and Fred Paula, Emma Frances and her Whirlwind Arabs, Jennings and Renfrew, Ida Fuller, Ethelyn Palmer and company, Carlyle Moore and the Martin Brothers.

Berenice Thompson, the musical critic of the Washington "Post," sang the role of Michaela in Carmen Saturday night at the National, scoring a decided success and incidentally winning a large wager from Milton Aborn for so doing.

The Bread Winners is the title of a new play to be produced Wednesday afternoon at the Columbia by a company under the direction of Theodore Hardy. It is a dramatization by Adeline Duval Mack of the late Secretary of State John Hay's novel of that name, dealing with the relation between capital and labor and the political questions of the day.

The staff of the Belasco Theatre gave a dinner in honor of their chief, Manager Leroy Stoddard Taylor, on the stage of the theatre after the performance of *Patience* Saturday night. John Orben, Clarence J. Harris, George A. Bentley and Will Duncan had the most enjoyable affair in charge. Among the invited guests were the dramatic editors of the local newspapers, theatrical correspondents, and Will A. Page, manager of the Belasco Summer Stock company.

Successful Sunday night events were Creator's Band Concert at the National Theatre and Burr McIntosh's lecture at the Belasco on The Situation Today.

The Gaiety Theatre attraction is The Bachelor Club Burlesquers, with The Toradors at the Lyceum Theatre, both with big successful openings.

JOHN T. WARDE.

### BALTIMORE

Kellar and Thurston—Happyland at the Academy—Music Notes—Summer Plans.

BALTIMORE, May 4.—Kellar, the magician, makes his parting visit to Baltimore at Ford's this week and at its close will retire from active life in favor of Howard Thurston, who appears with him. Mr. Kellar gives a number of new, interesting tricks and introduced many of his former mysteries. The Kellar Mark will follow with John C. Dickson, Chas. Howard, Mat B. Snyder, Morris Litton, and Grace Benham in the cast. Lyman H. Howe will begin a series of moving picture lectures May 18.

The offering this week at the Academy is Happyland, with De Wolf Hopper in the star role. He is well assisted by Marguerite Clark, Ada Deaves, William Wolff, Joseph Phillips, and an excellent chorus. The music of De Koven is well rendered, and ample justice is done to the libretto of F. Rankin. Thomasetti's Yiddish Opera company will be heard at the Academy May 15 and 16.

The Aborn Opera company, for its second week of the Spring season at the Auditorium, reviews the comic opera Wang, in which Mr. Hopper, now playing at the Academy, was so successful. The cast includes William F. Danforth, Norma Kopp, Hattie Arnold, Sabery D'Orell, Sol Solomon, George Kunkel, and Harry Benham. The opera selected for next week is The Bohemian Girl.

Cecilia Loftus is the leading attraction at the Maryland, where she gives a number of her clever imitations. Others in the bill are Calahan and St. George, Paul Le Croix, Brothers Pandur, Stafford and Stone, Gus Edwards' Country Kids, and Our Boys Blue.

The Strutters will present the comic opera, The Sultan of the Sun, by Arthur L. Robb, at Albaugh's, beginning May 13.

The Star Show Girls appear at the Monumental and Marks' World Busters are seen at the Gaiety.

The cameraphone, or talking pictures, are continued at the Holliday Street this week.

Barnum and Bailey's Show will come for a brief engagement May 6.

Preparations for the New Electric Park continue. There will be many improvements, and it is proposed to give excellent concerts and vaudeville during the season.

Conway's Band, which played last Summer at Willow Grove Park, Philadelphia, will be heard this season at Riverside.

The Pop Concerts given by Creator and his fine band at the Lyric last week were thoroughly successful.

HAROLD BUTLEDGE.

Josephine (Jostle) Haines

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### PITTSBURGH

Bijou and Duquesne Close—William Collier—Strongheart—Circus Notes.

PITTSBURGH, May 4.—The Bijou closed its season on last Saturday night, unusually early, and the inability to obtain attractions was the cause. For the larger part of the season business at this popular theatre has been much below that of many past years, and primarily may be attributed to the fact that the class of people who patronized this house are those who have been without employment in the mills and mines hereabouts.

Aside from the Fiske, Belasco, and a very few other attractions, the season's bookings at the Duquesne did not attract much attention, and the attendance during the greater part of the season was small as an average. This house also ended its season last Saturday night.

Black Patti Troubadours is the bill uptown at Bijou's Empire this week, which is the last of the season, and this popular price house has felt the same effects as that of the Bijou in regard to business. Blaserettes Jones still heads an adequate company of colored players, and the show entertained a good sized audience to-day.

William Collier, supported by an efficient company, is at the Nixon, and his piece, Caught in the Rain, is quite a laughable farce. Treasurer George H. Allison, of this theatre, had to-night for his company, the Minstrel Maids, McKenna, Shannock and company. Mr. and Mrs. Gene Hughes, Rogers and Deely, Four Rianco, Les Albertys, Banks and Newton, and Bernier and Stella.

The Twentieth Century Maids entertained a large audience at the Academy to-day, and this is the last week of the season of this house.

The Gaiety had a large audience to-day which was offered the Runaway Girls, which was here earlier in the season, and again the show proved to be up to its standard. The Bachelor Club Bar next week.

Osle Brothers' Circus is here to-day only, and two large crowds were in evidence at the performances, which were worth the admission fee.

Ringling Brothers will exhibit their circus next week for two days.

Lena Park will re-open on Decoration Day, under new management.

ALBERT S. L. HEWES.

### CINCINNATI

Henrietta Crossman at the Grand—The May Festival—Circus Notes—Vaudeville.

CINCINNATI, May 4.—The season here practically closed Saturday night, several weeks earlier than usual in recent years. The Grand is now the only legitimate house open, Henrietta Crossman appearing this week in Maurice Campbell's arrangement of Wyckly's The Country Girl, which she appears as Peggy. The audience to-night was of good size and enthusiastic. The engagement closes the season at this house also.

The great event of the week is the biennial May festival, which begins at Music Hall tomorrow and will continue till Saturday. Practically all the seats in the vast auditorium have been sold, and the house will be crowded at every performance with lovers of music and devotees of fashion.

Cooler weather last week materially helped the attendance at several of the theatres, and conversely hurt the attendance at Robinson's Circus, which played a full week's engagement here, the first of that length in many years.

Kingling's Circus will be with us for part of this week and with more suitable weather the attendance will be large.

Heuck's has joined the list of moving picture houses, and it is understood that Lyman H. Howe will have a Summer season at the Lyric, beginning June 1.

The Orpheum Road Show was the attraction at the Columbia last week, including Will M. Cressay and Blanche Dayne, Les Amatis, La Gardinia and Troubadours, Coram, the ventriloquist, Lucina Cassatt and Kelley and Kent, and Mabel Matiland. The Rice and Barton Gaiety company is attracting good business at the Standard. Minor's American Burlesquers are this week's bill at the People's.

H. A. SUTTON.

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### SAN FRANCISCO.

Francis Wilson—Stock Companies—Old Bang's Readings—Vaudeville.

Francis Wilson in When Knights Were Bold played to good business during the week April 20-26 at the Van Ness, and started a good advance sale for next week. John Drennon in My Wife Follows, opening at the Light Opera, was the Easter offering at the Alhambra to good patronage. The piece was beautifully mounted, and Hertram Lytell, Howard Mickman, A. Hurt Wender, Will R. Walling, and Thais Lawton appeared to good advantage in their respective parts. Next week in their to the Moorish.

At the American the week's attraction was Lee Willard in The Country Squire. The support was good and there was much realism displayed in the staging of the play. Mary Shaw in Mrs. Warren's Profession 20.

The double bill, consisting of Little Christopher and The Song Birds, drew good patronage to the Princess in its second and last week. Next week, Edwin Nicolson in Wang.

A big week's business was done at the Orpheum. The bill was headed by Flo Irwin in Peckham's Carous. Other good acts were offered by Cliff Gordon, Marie Florence, Cole and Hagg, Banks-Branche Bros, Three Leightons, Orth and Fera, and Empire City Quartette.

Tony the Bootblack was the thriller during the week at the Central. Next week, No Mother to Guide. Walter Sanderson's Players were seen in A. J. Adventure of Sherlock Holmes at the Mission Theatre.

Old Bang gave two readings of Peer Gynt at Lyric Hall 19 and 22. Much effectiveness was added to the reading by the rendition of Grieg's incidental music by Will Greenbaum's Lyric Quartette.

The Novelty response 20 with a stock co. headed by Katherine Grey. Truth will be the opening bill. The house is owned and will be managed by Loveridge and Lubelski, and the co. will be under the direction of Maria Hec.

It has just come to light that Maud Allen, the dancer who has recently taken London by storm, is Maud Durrant, a San Francisco girl.

Big full shows are out in all the dailies becoming certain properties in the Kaulside District. Nat C. Goodwin and Co., Inc., are at the bottom of them.

HARRY E. DE LASAUX.

### PROVIDENCE.

#### A New Broadway Play—Robert Edson at His Best—Interesting Items.

The Call of the North, a new play by George Broadhurst, a dramatization of Stuart Edward White's novel, The Conjuror's House, was presented for the first time on any stage by Robert Edson and co. at the Providence Opera House April 22-25. The first performance was witnessed by a large and appreciative house. The part of Ned Trent gives Mr. Edson about the best opportunity he has had in several years, and he scored a bit of large proportions. The play was nicely staged and cleverly acted. The cast: Ned Trent, Robert Edson; Helen Albret, Burke Clarke; Arthur Hand, Charles B. Hamlin; Rodman Hand, Sydney Almsworth; Doctor Cockburn, Lawrence Adminger; John Macdonald, Robert Fay; Sam Carter, Sandy McFarlane; David Turner; Achille Picard, Macey Harlan; Rev. Archibald Crane, Grant Mitchell; McEgan, James B. Lohart; Matthews, James A. Garfield; Virginia Albret, Marjorie Wood; Mrs. Brockton, Grace Fikings; Julie Saguenau, Beatrice Preston; and Wisakoban, Helen Dahl.

The Boston English Grand Opera co. played a return engagement at the Providence 27-2 and received good patronage. The repertoire for the week comprised Il Trovatore, Faust, Macbeth, Cavalieria Rusticana, Carmen, and LeBoeuf. J. K. Murray, Clara Lane, Louise Le Baron, George Tallman, Harry Davies, Alma Stetler, and Signor Cantori were the leading singers and were ably assisted by an efficient chorus and a large orchestra. The Dollar Mark 4-6. The Land of Nod 7-9.

Young Buffalo, King of the Wild West, closed the regular season at the Empire 27-2. A feature of the piece was a troupe of wild Indians, who during the action of the play gave war songs and dances. Good houses. Opening of the Summer season by the Empire Stock co. in The Dairy Farm 4-9.

The week 27 marked the close of the vaudeville season at Keith's and large houses saw a bill made up of many pleasing turns. Joe Welch and co. the Minors Sisters, Viola Gillette and George J. McFarlane, and Martinetti and Sylvester scored hits. Others included Coleman's dogs and cats, the Kalmos, Robinson Parquette Trio, Louisa, Madge Fox, Henry, & co. and Leighton Jane Gordon co., and Vernon. Opening of Spring season by the Albee Comic Opera Stock co. in The Wizard of the Nile 4-9.

The Gay Morning Glories gave a good entertainment at the Westminster 27-2. Scribner's Big Show 4-9.

The season of burlesque and vaudeville at the Imperial has closed and the theatre will be turned into a moving picture house for the summer.

George Broadhurst, Henry B. Harris, and Maynard Waite witnessed the first performance of The Call of the North at the Providence Opera House 23, occupying Manager Wendelachaefer's box.

The subscription list for the season of comic opera at Keith's is the largest in the history of the theatre. Rogers Barker has been engaged as leading man of the Empire Summer Stock co., and Grace Hopkins is to be the leading woman of the co. William E. Sullivan and Guy Darrell have also signed with this co. Opening of the season will play a return engagement at the Providence before the season closes.

Robert Cummings, one of last season's favorites, has been re-engaged for the coming season of the Albee Stock co. at Keith's.

By invitation of Manager Wendelachaefer, of the Providence Opera House, about 150 officers and enlisted men of the army and navy from Fort Adams, Fort Greble, the United States torpedo station, and from the training school at Newport visited the Providence Opera House afternoon of 26 and saw performance of Pinaflore and Cavalieria Rusticana by the Boston English Grand Opera co.

An original burlesque, entitled It Happened in Peppertown, by H. L. Mather and Charles V. White, was presented at the Lyceum 25, 26, by the Geo. White Stock co., an amateur organization composed of members of St. Andrew Chapter of All Saints Memorial Church.

The annual entertainment of Providence Lodge, No. 10, T. M. A., occurred in Music Hall 23 and was largely attended. The entertainment was styled "A Night of Merry-making," and it was certainly that. Dancing was enjoyed early in the evening, and at 11.30 a midnight vaudeville show was given. The show lasted nearly two hours. Representatives from all the theatrical cos. in town attended, many participated in the entertainment, and it was a crackerjack. It was the first midnight show ever given here. The committee in charge, to whom the success of the affair is due were William J. Mahoney, A. E. Busen, and Thomas F. Gamble.

The Royal Kronberg Regiment Band of Sweden will give a concert in Infantry Hall 5.

Josef Hofman and Fritz Kreidler appeared in joint concert in Infantry Hall 29 before a large audience.

Articles of incorporation were issued 27 by the Secretary of State to Edward E. Gage, Frank B. Mansfield, and James A. Lee, of Providence, for the Excursion and Amusement Co., a corporation to be located in Providence. The corporation is authorized to deal in and operate vessels, both by sail and power, and to own and lease theatre, gardens and other places of amusement. The capital stock is placed at \$25,000.

HOWARD C. RIPLEY.

### BUFFALO.

#### Marie Dore—The Stewart Company—Harry Clay Blaney—Items.

Marie Dore in The Morals of Marcus attracted the elite of the city to the Star April 23-25, and was greatly enjoyed.

Fifty Miles from Boston was at the Star week 27. Miss Hopper and the rest of the company did what they could with the material offered, but the play fell below the standard.

The Stewart Opera company, at the Teck, sang The Serenade week 27.

Grace Merritt, her first visit to this city as a star, made a favorable impression at the Lyric week 27 in When Knighthood was in Flower.

Harry Clay Blaney in The Boy Detective, a great favorite here, packed the Academy to the rafters week 27.

Jessie Bonstelle will again head the stock company at the Star, opening the latter part of May.

Musical De Lorea were in town 29.

She's week 27 had Triste Frizanza, Harry Tate's Motoring, Seven Yullians, Rooney and Bent, Dillon Brothers, Mr. and Mrs. Allison, the Kratons, Work and Over, and Kinetograph.

The Lady Birds were at the Lafayette week 27.

Bob Manchester's Cracker Jacks gave a good bill at the Garden week 27, to excellent returns.

P. T. O'CONNOR.

### TOLEDO.

#### Henry Woodruff—The Lyceum Season Closed—Burlesque.

Brown of Harvard was the Valentine attraction April 24, 25 and drew fine houses. Henry Woodruff and the members of his co. were excellent.

The Lyceum season closed with The Yankee Doodle Boy 26-29 and Yon Yonson 30-2. Both were fairly patronized.

Burt's closed the season with It's Never Too Late to Mend 25.

The Rowery Burlesquers pleased good houses at the Empire week 26.

C. M. EDSON.

### MILWAUKEE.

#### The English Company—A Balance Play at the Davidson—Vaudeville.

The opening of the English Stock company at the Pabst Theatre April 27 was a great success, and all of the old favorites, as well as the new members, were given an enthusiastic welcome. The Tree of Knowledge, the play selected for the opening, is a strong one, and gave opportunity for the leading members of the company to demonstrate their ability, and as a result, the first performance was a finished one. Of last year's company, Robert Conness, Janet Beecher and Helen Strickland, are the only ones who appeared in this play, and it is needless to say that they all received a great ovation. Of the new members of the company, Jack Strickland, George Gould, and Christian Norman had the best opportunity, and the reception of their performance indicates that they are destined to become great favorites. All of the other parts were well filled by Edward Poland, Mary Bonnerford, Edward Ellis, George Farren and W. K. Ralley. The scenery was handsome, and the play mounted in an excellent manner. Week 6 Catherine.

The Girl of the Golden West was the offering at the Davidson, week 27, in a packed house, the occasion being the first appearance of Theodore Roberts with the company, and a benefit to Hugh McGrath Camp of Spanish War veterans. The Sherman Brown Stock company have outdone themselves in giving a magnificent production scenically, as well as excellent acting. The different parts were filled by a company who made a great many friends in Milwaukee during his engagement with the English Stock company at the Pabst, last season, received a great ovation, and presented a masterful character study as Jack Rance, the sheriff. Mary Hall, the leading woman, has the part of the "Girl," and gave an excellent performance. Edward Mackay, the leading man, deserves great credit for his work. Others in the company were Mr. McNair, Mr. Houston, George Somerville, Mr. Hitchcock, Mr. Hawley and Miss Vincent. Francis Powers, the stage director, must be given great credit for his share of the production, as well as Charles Squire, who painted very pretty scenery. Week 4, Love Klondike.

The members of the Milwaukee Press Club were the guests of Manager Sherman Brown at the Davidson 29, attending the performance of The Girl of the Golden West in a body, and were given a banquet after the performance. John F. Donohue acted as toastmaster, and several of the male members of the stock company responded.

After the opening week, consisting wholly of capacity houses, the new Majestic Theatre opened its second week with an excellent new bill. The advance sale was large, as there were many people wishing to see the interior of Milwaukee's latest and prettiest theatre. Among those composing the bill were Emmet De Vay and company, Violet Dale, Gus Edwards, Blonde Typewriters, and Arthur and Gallagher and Barrett, Juggling Normans, Mimic Four, Five Cliftons, and the Kinetograph.

The Cowboy Girl opened a week's engagement at the Bijou 27, and pleased. Marie Flynn and Ernest Roseman are the two members of the company that scored most heavily. Week 3 Uncle Tom's Cabin.

A good vaudeville bill was presented at the Crystal this week, opening 27 to later houses. Minnie Middleton company, Gilmore and Castle, Potts Brothers and Company, Jeanette Harrar, Luigi Picaro Trio and Middleton Military company scored deserved hit. The Dainty Success company, featuring the Great Franchises, attracted large houses at the opening performances 26.

A. L. ROBINSON.

### COLUMBUS.

#### Summer Amusement in View—An Interesting Interview with Local Managers—Other Items.

The Great Southern Theatre closed the season 2 with Henrietta Crossman in The Country Girl, and the High Street and the Gayety closed week of April 27, and now Columbus theatres are already turning their attention to the Summer amusements.

Up-to-date the only announcements for the heated season are those which have emanated from Orlentany Park, where Vaughan Glaser's Stock co. will hold forth for a period of three months, with Mr. Glaser and Fay Courtney in the leads.

In so far as business is concerned, W. W. Prosser, manager of Keith's, says that the house has had a most profitable season, and that he is very well satisfied. It is readily believable that Keith had by far the most consistent attendance of the season, and since the prices remained the same and the general expense averaged up pretty even, it is estimated that the profit side of their ledger possibly showed up better than any other local house. In Mr. Prosser the Keith management have a man who is remarkably capable, conscientious, and one of the best liked men about town. For the summer season there will be a Picture and song offering, for which Keith has engaged three local singers have been engaged. It is expected that a good business will result from this departure for the hot months to ensue.

Manager Al. Wiewel says that he is eminently satisfied with the success of the Gayety during its first year, here. Previous to the adoption of burlesque, the Gayety was formerly the Shubert, before which it was the Grand. Great credit is due Mr. Wiewel for his conservative management of the house. Columbus is of a size to support a burlesque theatre, and general regret is evinced at the early closing. From a financial standpoint, the season has been good.

Manager Charles Harper, of the High Street Theatre, has completed negotiations for the installation of an electric scoreboard, showing the progress of the games of the local ball team when playing in foreign territory and also showing the games in the big National League. Manager Harper says that the past season has been better than was expected, and that the net earnings for the season have been satisfactory.

It is not probable that the policy of the house for the coming season will be changed, but will continue to play the better class of melodramatic and musical comedy successes, which the clientele demand.

Columbus is one of the few cities in the country which enjoys the distinction of a theatre devoted exclusively to colored people. It is called the Ombra, after the celebrated colored poet, and up-to-date has had a prosperous career. The project is being watched with interest all over the country. The theatre's policy is to play only such attractions as have an entire colored cast, and plays, musical comedies, which have been written by colored people and staged and managed by them. Popular prices prevail.

The Carl Hagenback and Wallace Shows combined to be held here 7, as much as this is the first circus of the season. It is reasonable to expect a record attendance. Harry Earle was here in advance.

Hugh Dillman in The Girl of the Golden West, at the High Street Theatre, first three days week of 27, secured a good advantage. This success, Dillman's home, and he was accorded quite an ovation.

JOSEPH R. HAGUE.

### SPOKANE.

#### Mrs. Patrick Campbell's Engagement—A Big Success—Stock Items—Vaudeville.

Two night performances and a matinee resulted in capacity business for Mrs. Patrick Campbell in The Second Mrs. Tanqueray. The Notorious Mrs. Elphinstone, and Hedda Gabler, at the Spokane Theatre, April 27 and 28. The Burgomaster, with G. Weinberg and Ruth White, played to capacity 25 and 26. Marie Grandpre, Leo Kendall and the Kangaroo Girls were well received. The Cohen and Harris comedians in Brewster's Millions, 27 and 29. A Scrap of Paper, benefit performance in a Y. M. C. A. society folk 30. Florence Gear, Cupid of Vassar 3-5. Blanche Chapman, Mrs. Wiggs of the Cabbage Patch 6, 7. The District Leader 14-16. The Ham Tree 17, 18. Clay Clement 22-24. Nat Goodwin 25. Wilton Lockyer, The Bondman 26-28. Francis Wilson 30. New York Symphony orchestra, sixty instruments. Walter Damrosch, conductor, three performances, June 5 and 6.

The Man from Mexico was presented at the Columbia Theatre the week of 19 by the stock company headed by Willie A. Hall and Julia Gray, to big business. Lee Beggs, who recently joined the company, scored as Cook. A Texas Ranger is the current play.

Jessie Shirley and George McQuarrie had exceptional opportunities in The Light Eternal at the Auditorium Theatre the week of 19. Others in the cast were Laura Adams, Ethel von Waldron, Anna Cleveland, Howard Foster and Owen Williamson. Big business. A Wife's Secret is the present offering.

Arthur Huston headed the bill at the Pantheon Theatre in Stanley in Africa, and scored. Others were Mabel Douglas and Lacey Sampson, Mlle. Camille and her leading performance by a company of the Three Diericks Brothers, Willa A. Spira and company. Will D. Gilson, and the moving pictures, 8, R. O.

The Seven Samois, acrobats, headed the card at the Washington Theatre, others being Santell, McNich and Patsy, Rivers and Rochester, Mack, Hart and Le Marr, and the pictures. Capacity.

The Spokane Traction company has begun work in the new White City to be established at Recreation Park, where \$100,000 will be expended. Louise Brennan soprano, and Max Miller, Dick, violinist, are at the head of a company to appear in Spokane 11 under the auspices of the Spokane High School Athletic Association. The company also includes Edith Adams, cellist, and Alice McClung, pianiste. The Tennessee Jubilee singers, including George H. Watkins and Charles Hughes, entertained at the Y. M. C. A. here, and were well received. The opera house at Starbuck, Wash., owned by Frank Miller, was destroyed the morning of April 24. Rogers and Owsley, who were running a skating rink on the site, lost \$1,000 worth of skates and tools. The total loss is \$4,000, partly covered by insurance.

W. R. McCREA.

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## INDIANAPOLIS.

Thomas Ross—Olga Netherland as Sapho—Stock Companies—Vaudeville.

The pleasing personality of Thomas W. Ross, with his winning smile and capital work as Bob Blake, together with a number of well-drawn characters, admirably acted by a good company, made The Traveling Salesman April 20-22 a pleasing, wholesome success that was well received.

Irene Wyckoff, with Viola Allen in the title role, was presented at English's 22. Miss Allen's work was beyond criticism. The support was excellent.

The Fair Co. Ltd. writers, George and Ed for the Harlequin Club of Purdue University, followed 24 to a capacity audience, made up largely of students here and of the different colleges throughout the state.

Three performances in the home town, Lafayette, Ind., were of the rough edge, and the performance here was smooth and without the long waits, etc., that usually attend amateur productions. Mathias and applause, mingled with college yells was a feature of the evening.

The musical numbers were written by George Ade, David J. of Chicago, a nephew of George Ade, and by Harold and Lester H. Lipinsky, of Huntington, Ind., both students of Purdue.

Two small but appreciative audiences witnessed the performance of Olga Netherland in Sapho 25. It is unfortunate that The Awakening, which was billed, was changed to Sapho just before the engagement.

Henrietta Crossman in The Country Girl 30-1 will close the season at the rough edge, and the performance here was smooth and without the long waits, etc., that usually attend amateur productions. Mathias and applause, mingled with college yells was a feature of the evening.

The musical numbers were written by George Ade, David J. of Chicago, a nephew of George Ade, and by Harold and Lester H. Lipinsky, of Huntington, Ind., both students of Purdue.

Marcel's Art Studios headed an excellent bill at the New Grand 27-2. Rene Wynne, a singer and dancing, received a splendid reception. Clarence Shigen pleased with banjo and mandolin selections. Salvati with his card tricks that interested and amused. Wilbur Mack and Nella Walker, the Austins, tamborespinners and pianist. Margaret Blagden, soprano; John King, tenor; Hugh Millman, juvenile; also Edmund Flais, John Caldwell, Homestead Prince and Maud Holden.

Genevieve Reynolds carried off the honors in Fanchon, the current attraction of the Forepaugh company, at the Majestic 27-2. It is the best chance Miss Reynolds has had since she came to the city, she deserves much credit for her able performance of Old Faded. Alsworth Arnold struck a popular chord with the audience, creating much laughter and fun as the twin, Diddle. The wild, boyish ways of Fanchon in her earlier days, her quiet, demure manner later on was brought out with excellent effect by Lucille Spilney. George Arvine was not at his best as Landry, but his performance as a whole was satisfactory. Under Two Flags 4-6.

## KANSAS CITY.

Robert Mantell's Successful Week—Ralph Stuart—Stock Companies—Vaudeville.

A notable engagement was that of Robert Mantell at the Willis Wood April 27-2, where he presented a week of Shakespearean and classical plays, and delighted audiences. Opening with King Lear to a splendid audience, Macbeth, The Merchant of Venice, Hamlet, Othello, and King Richard III were given in the order named. Yiddish co. in repertoire 4-6.

Ralph Stuart in Strongheart drew big audiences to the Grand 27-2, and scored a decided hit. Evelyn Vaughan, a former member of the Woodward Stock Co. here, here, the leading lady and shared honors with the star. Paul Gilmore in The Wheel of Love 4-6.

At the Shubert the Barker Stock put on Soldiers of Fortune 27-2, and played to the usual big business throughout the week. Henry Barker, a singer and dancer, and scored a tremendous hit, while Alben Platen as Hope Latham was equally pleasing. Frances Nelson appeared to excellent advantage as Madame Alvarez. Others who deserve mention are: Wallace Woodley, Rockaway, Barker, Myrtle Kresky, Reginald Travers, Owen Meech, and Walter Thomas. The play was very attractively staged and costumed. What Happened to Jones 3-9.

For their second week the Woodward Stock put on In the Bishop's Carriage at the Auditorium 26-2, pleasing the customary large audiences. Eva Lang was cast in the role of Nance Olden, and did well, as usual, while Jack Chagman as Latimer, the lawyer, and J. Frank Kline, as Morgan, shared the honors with her. In fact, these three were quite excellent. Tom Hall, Henrietta Vadera, Benjamin H. Roberts, and Frank Benish were convincing. More Than Queen 3-9.

The Cow Puncher was the Gillis offering 26-2, being well received by good sized audiences throughout the week. Tempest and Sunshine 3-9.

Gus Edwards' School Boys and Girls was the top line attraction at the Orpheum 26-2, being enthusiastically received by usual big houses. Others on a very entertaining bill were: Elizabeth Murray, Zeno, Jordan and Zeno, Blockman and Burns, Thomas J. Keogh and co., Lew Wells, and Jordan and Harvey.

The Cherry Blossoms were the Century offering 26-2, and the big, baroque, Baroque, Baroque, specialties were well received. The Tiger Lillies 3-9.

The Vanity Fair co. held the boards at the Majestic 27-2, playing to very satisfactory business. The vaudeville portion of the bill was especially entertaining.

At the Grand 27-2, the play with the husband, Thomas J. Keogh, in the sketch, The Ward Healer, at the Orpheum this week, was taken quite seriously and the second day of their engagement here, and was taken to a local hospital for treatment. The attending physician stated that she is suffering with inflammation of the stomach and that it is not probable that she will be able to return to her part for a week or more.

Maud Earl, one of Gus Edwards' School Boys and Girls co., has taken her part temporarily, handing it without a flaw with only a few hours' notice for preparation. D. KERRY CAMPBELL.

## JERSEY CITY.

The Season Ending—Rose Melville—Items of Interest.

Rose Melville in Six Hopkins played her annual engagement here at the Majestic Theatre April 27-2 to fair business. The Police Benefit 4-6.

The season at the Majestic Theatre and Academy of Music closes 9.

Barnum and Bailey's Circus comes 19.

The last week of the season at the Son Ton Theatre commenced 27, when the Nightingales co. was the attraction to good business. The show is a good one. Moving pictures will be installed 4 for the Summer.

Appearing at the Masonic celebration 29 were the De Van Twins, John F. Heaney, Beach and Bechler, Cecilian Austelle, and Daly and Devere.

Treasurer John H. Jones, of the Academy of Music, had a big benefit at that house 27. Dolly Kemper in Sweet Molly Q was the hit.

The bill offered by the McCarthy Association 29 was composed of Steinert and Thomas, Tom Breen, Dora Peillier, Winans and Cassler, McGrath and Yeoman, and Cleo and Cassler.

Dollie Kemper in Sweet Molly Q came to the Academy of Music 27-2 to good patronage. Miss Kemper works hard and gives a pleasing little show. Her support is fair. Thad Shine is especially good. Montana 4-6.

Rose Melville is booked for a European trip season after next.

Kennedy, Evans and Kennedy are a hit with the Nightingales co. WALTER C. SMITH.

## DETROIT.

Brown of Harvard—A Good Bill at the Temple—Vaughan Glaser.

At the Detroit Opera House April 27-2 Henry Woodruff in Brown of Harvard pleased fair houses. Excellent support was rendered by the male members of the cast. Next week will be divided between Thomas W. Ross in The Traveling Salesman and Ethel Barrymore in Her Sister.

A Case of Divorce, presented by Richard Golden, was the principal feature of the Temple Theatre bill 27-3. Grace Cameron also came in for a large share of applause. Stuart Barnes, Fannie Rice, Six Joetta, Whiting and Melnotte Sisters, Clement De Lion, and the Fetching Brothers completed an entertaining bill. Next week, Emma Carson is underlined.

Vaughan Glaser and his co. gave a finished performance of Mistress Nell at the Lyceum Theatre 26-2. Fay Courtney was excellent in the title-role. Next week, The Heir to the Throne.

The new stock co. at the Lafayette Theatre produced Carmen 26-2, and Louise Dunbar handled the name part with understanding and discretion. Mr. Hanson gave a capable interpretation of Don Jose.

The Dewey Extravaganza co. drew fair houses to the Gayety Theatre 26-2. The Lyette Sisters were the chief feature of the olio. Next week, Rose Sydel.

Watson's Burlesquers held the stage at the Avenue Theatre 26-2, and the press agent did not exaggerate the ability of the Miller Sisters. Next week, Birds.

Barney Gilmore in Dublin Dan renewed acquaintance with numerous friends at the Whitney Theatre 26-2. Next week, Human Heart. ELYA A. MARGNI.

## LOUISVILLE.

Henrietta Crossman—Summer Parks—Vaudeville.

Henrietta Crossman in The Country Girl drew large business April 27-29, at Macaulay's. Mr. Fort, the Man of Mystery, will close the week and the season.

James Kyrie McCurdy proved a good attraction at the Avenue in Sidelacked was a good attraction.

A good vaudeville bill at the Mary Anderson 26-2 introduced Smith and Campbell, Mailey and Carroll, Clark and Bradley, the Crest-Miller co., the two Lovis, Murry K. Hill and Staley's Transformation.

At the New Buckingham Miner's American Burlesquers had a prosperous week ending 2. In the company are Mille Moselle, the Two Graces, the Wood Brothers, and the Crest-Miller co.

The High School Boys repeated The Prince and Pauper 24, 25 to crowded houses at Macaulay's. The boys reflected credit upon Louis James, who coached them during his stay in Louisville.

The Music Juggles to give 1, 2 at the Coliseum promises to be a success. There will be an orchestra of sixty, a chorus of three hundred, and a list of notable soloists, among others Louisville's own Sol Marcowson, the violinist.

Postmaster opened 3. A. C. Steuwer, the president of the company, spent several days here during the week preparing for the event. Many novelties were offered promised. No admission was charged as was the case last year, and two free concerts were given during the week.

The season at the White City will open 10, with John H. Whalen again in charge, which means everything that attracts and pleases. Creations were the season here, and there will be three weeks of light opera, embracing Pinafore, Bohemian Girl, Carmen, etc.

A recent issue of the "Courier-Journal" contained an excellent picture of Mrs. Flisler and her company. James H. Camp has taken Creators and his band on a tour of Kentucky cities, opening in Lexington.

Your correspondent desires to pay a sincere tribute to the late Philip Jacques, whom he first knew as the Correspondence Editor of this Mirror, and whom he afterwards met several times upon the occasions of his business visits in connection with the engagements of Mrs. Flisler. A memory lingers of a cultivated, genial gentleman, and there is a feeling of sincere regret at his untimely death.

CHARLES D. CLARK.

## CLEVELAND.

The Waning Season—Grand Opera—Interest in Mrs. Fiske's Engagement—Items.

The season is surely on the wane when the Euclid Avenue Opera House closes and a circus is billed. However, this is the earliest the Opera House has closed since A. F. Fiske's last engagement.

The Girl Question was the closing attraction 27-2. The Hermit will give their annual show the latter part of May. This year it is entitled The Hermit in Dixie.

Manager Max Fackelbauer has reasons to feel proud at the success of the opening of his grand opera season at the Hippodrome. Aida was given a perfect presentation 27 both as to staging, orchestration and singing. The cast included several local favorites.

Joseph Blochman, Ethel de Fr. Houston, and Harry Turpin. The orchestra, under the baton of Adolph Liebsgang, was equal to the occasion. The cast will be changed at each performance. Il Trovatore 4-6.

Mrs. Fiske in Roseholm will appear at the Colonial Theatre 4-6. The advance sale, which has been progressing all week 27-2, indicates a successful engagement. This will be the closing dramatic event of the season.

The Cuyahoga Theatre co., which owns the Majestic Theatre, made an assignment Monday, 27. The stock co. immediately took steps to keep up the organization, and with a new leading man, Walter R. Seymour, presented Lead Me Your Wife in a creditable manner 27-2. The Coliseum has 4-6.

W. H. Turner was seen in His Terrible Secret at the Cleveland Theatre 27-2. The flaming Arrow 4-6. At Keith's Prospect Theatre Valerie Bergere will continue to be the headline for another week 4-6, together with the Big City Quartette, Fredrick Voelker, the Kitmaras Japs, the Carmen Troupe, Emerson and Baldwin, and Quinlan and Mack.

The Bell and Woods Show will be at the Star Theatre 4-6. WILLIAM CHASTON.

## MONTREAL.

The Lion and the Mouse—Red Feather—French Comedy—Vaudeville.

The Lion and the Mouse opened at His Majesty's to a rather light house April 27. Edmund Brees gives a splendid performance, and Gertrude Oughlan was a charming Shirl. Elsie Jauls in The Boyden 4-6.

Red Feather opened at Acadia to good business with Cherish Simpson. The play was well staged, though the scenery looked rather thin. The performance was fair. Charley's Aunt 4-6.

The Cowboy and the Squaw at the Franco Theatre 27-2, and the Red Feather 4-6. The play was well staged, though the scenery looked rather thin. The performance was fair. Charley's Aunt 4-6.

Place aux Femmes, an amusing comedy, was the bill last week at the Nouveautés. The Nouveautés Theatre has gone into liquidation, and two of the directors are being sued by the creditors.

La Citoyenne Cotillon, an interesting romantic drama, is the bill at the National. It is well staged and played.

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## PORTLAND, ORE.

The District Leader—The Finish of Light Opera—Comedy at the Baker.

An exceptionally pleasing production of The District Leader was presented at the Heilig Theatre April 22-25, the one particular feature of the performance being Ethel Dovey, a musical soubrette. Two good comedians appear with the co. one, Frank Weed, an above the average comedian, and Albert Denier, as the back country New Jersey newspaper editor. Business was good. The Ham Tree 27-30.

The San Francisco Opera co. closes its engagement at the Marquam Grand Theatre to-night in The Belle of New York, which was the bill 19-20. Business was very good.

The Strange Adventures of Miss Brown, at the Baker Theatre, probably created as much laughter as Charley's Aunt. George Allison was excellent as Miss Brown, and the bride, William Gleason, as the Scotland Yard detective was a well sustained character, as was also Robert Homans as the brother officer. James Gleason as the German master, Miss Kent as Miss Schwartz, and Miss Cordelia Gleason as Mrs. Romney scored in character parts. Sherlock Holmes 26-3.

Thelma, at the Lyric, played to well filled houses every performance. Verna Felton appeared in the title-role and handled her part very well. Forrest Seabury as a friend and Mr. Phillips as a very clever. William Blake played the old blonde with a finish. All members of the co. contributed greatly to the success of the play. From Sir to Son 26-3.

How Baxter Butted In, as presented at the Star 12-20, was well attended. St. George Dagliani and Dorothy Davis appear in the leading roles. Charlie Connors, George Barry, and D. M. Henderson are to be served with the most artistic work of the performance.

The Grand had a very good bill, opening with Naomi Ethardo, Wesman, Walters and Wesman contributing an amusing sketch. Leo Cooper and co. presented their sketch. The Price of the Bride, in a very clever manner. George Colman's comedy, Election Beta, the two Roses, young women musicians of pleasing ability, and Connors and Albert in a dancing and singing act are the most important features of the bill.

For scenic beauty and electric effects two acts at the Pantheons have not been surpassed for many months. The Aerial Ballet, produced by the Neilson Troupe, is very clever. Lorraine Buchanan and her capable Troupe, the two Lavalis, the gymnasts, are also very good. JOHN F. LOGAN.

## DENVER.

John Drew—Billie Burke a Favorite—Vaudeville.

The Broadway was crowded at every performance given by John Drew and his excellent co. the week of April 20-25. Mr. Drew's leading woman, Billie Burke, won the heart of every one in the audience. Mary Manning, Zena, Robert M. Bell, and J. Denney, in a very clever manner. George Colman's comedy, Election Beta, the two Roses, young women musicians of pleasing ability, and Connors and Albert in a dancing and singing act are the most important features of the bill.

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## SEATTLE.

Moving Pictures at the Moore—Earl Burgess—Burlesque.

At the Moore the Passion Play April 20, 21 (moving pictures), interested large audiences. The Seattle Symphony Orchestra played its seventh regular symphony concert 22, which was given under the direction of Michael Kogre in the usual skillful manner. The attendance was not large. Dark 23. Our American Cousin (local) 24. Local 25. The District Leader 26-28. Seattle Symphony Orchestra 1. Local 2. The Ham Tree 3-9.

The attraction at the Grand was Cupid at Vassar 19-25, with Florence Gear in the title role, who brought out all that was in the character. The Belle of New York 26-2.

At the Seattle the Earl Burgess co. presented a Colonial Girl 19-25 before large audiences, who thoroughly enjoyed the performance from beginning to end. Emma Bunting in the title role was artistic and clever, as usual. George Morgan interpreted the character of Hugh Carlyle with considerable fidelity. William Morris was strong and effective in the heavy role, and the rest of the support all that could be desired. Rachel Goldstein 26-2.

The offering at the Lolo was The Half Breed, which drew large audiences. Stanley Johns in the title role was excellent. William Dowling showed his usual skill and ability as Ross Kennon. In the cast were Allen May, Julius Walcott, Henry McLean, Philip Richard, and other clever people.

One of the events of the week was the opening of the Tivoli Opera House under the management of S. B. Friedlander. The bill was given in Highland 21-25. The audience was large and enthusiastic. In the cast were Harry Montague, J. Francis Abbott, Bill Vance, Caroline Duncan, Noette Almes, Francis Manrix and other clever performers, who all contributed to a successful opening. Pinafore 26-2.

Burlesque was a successful offering at the Lyric 19-25. I. D. Holland is the new lessee and manager of this theatre. BENJAMIN F. MESSEURVY.

## SALT LAKE CITY.

Mary Mannering's Visit—James J. Corbett—Theodore Lorch—Gossip.

At the Salt Lake Theatre James J. Corbett and a fair co. presented The Burglar and the Lady April 20-22 to light business. One of the gems of the season was Mary Mannering in Gloriana Betty 23-25. Good houses, preceded. Mrs. Temple's Telegram 27-29. John Drew 30-2.

At the Grand Theatre the Theodore Lorch Stock co. have presented The Factory Girl to houses from rail to packed. Fritz R. Boone, Cecil Fay, Grace Bainbridge, Henry Pemberton and Frank Rutledge shared honors with the star. An innovation which drew a packed house was a real marriage of a local couple on the stage 23. Week of 27, Sapho.

The Lyric, which still remains under the management of R. F. Herrick, remains closed until the installation of the moving picture phonograph apparatus. Manager Jennings, of the Orpheum, has been granted a leave of absence, during which time Farley F. Jennings, editor of the Tribune, will have charge of the house, with the possibility of his being made permanent manager.

George D. Fyler, manager of the Salt Lake Theatre, has gone to New York to attend the bookings for his house for next season.

The management of Saltair Beach on the Great Salt Lake are building a \$35,000 saucer bicycle race track, the largest one in the world. This is built by T. O. Angell, who is, perhaps, the most experienced man in America, or saucer track building, the present one embracing all the points suggested by experience in the ones he has previously constructed.

Conductor A. M. Zinn of Zinn's Travesty co. passed through city on his way to Ogden, where his excellent co. will remain for a season of sixteen weeks, probably returning to this city afterwards. C. E. JOHNSON.

## MINNEAPOLIS.

Coming Thro' the Rye Arrives—The Lyceum Players—Vaudeville.

At the Metropolitan Coming Thro' the Rye, with Frank Lator and a good co., opened a half week's engagement April 25-29 to good business, and proved to be the brightest and most entertaining musical comedy of the season. Clay Clement opened 30-3, presenting his familiar characterization of Baron Hohenstaufen in The New Dominion. A Sunday from Wall Street. The Belis were also very good. 3. Kathleen Kerrigan was leading woman. Henry Miller and Margaret Anglin in The Great Divide week 4. The Witching Hour, with William Morris, week 10.

Tilly Olson attracted large audiences at the Bijou. Emma Carson, in the title role, was a very popular. The supporting co. was only fair. Quincy Adams Sawyer week 3. The Cowboy Girl week 10.

The Lyceum Players commenced their second week

## 15 YEARS OF SUFFERING.

Burning, Painful Sores on Legs—Tortured Day and Night—Tried Many Remedies to No Avail—Used Cuticura—Is Well Again.

"After an attack of rheumatism, running sores broke out on my husband's legs, from below the knees to the ankles. There are no words to tell all the discomfort and great suffering he had to endure night and day. He used every kind of remedy and three physicians treated him, one after the other, without any good results whatever. One day I ordered some Cuticura Soap, Cuticura Ointment, and Cuticura Resolvent. He began to use them and in three weeks all the sores were dried up. The burning fire stopped, and the pains became bearable. After three months he was quite well. I can prove this testimonial at any time. Mrs. V. V. Albert, Upper Frenchville, Me., July 21, 1907."

of high class productions with In the Bishop's Carriage 26-2. The Heir to the Throne will follow.

The Clifton-Richmond co. was the producer at the Unique week 26, with Sam Rowley, Del-a-Phane, the Four Shannons, Silronje, Herbert Price, and the motion pictures. Business was good.

Salerno, the Juggler, scored heavily at the Orpheum. 26-2. Jane Courtinbo and co. were well liked. Eleanor Falke scored her usual success, and Barry and Hulvers scored with the audience at once. Others were: Irving Jones, Panzer Trio, Earl and Wilson, and the kindhouse.

The Broadway Gaiety Girls at the Dewey packed the audiences nightly week 26. Frank Gotch was an added attraction, and gave wrestling exhibitions. The Jolly Grass Widows follow week 3. CARLTON W. MILLER.

## NEWARK.

Bailey and Austin—Two Clever Comedians—The Columbia Stock.

The Top O' the World was delightfully presented at the Newark Theatre April 27-2. Mr. Austin as the Candy Kid, Fred Bailey as the Jack in the Box, and the rest of the company were very funny. The Glensman 4-6.

The regular season at the Columbia Theatre will close 2, with a performance of Human Heart. The house will continue to be very good, with a dramatic stock co. which will start 4 and will play an indefinite engagement there. The co. will be under the management of Reginald Barlow, formerly of the Hixson-Barlow co., that appeared at the Columbia last Spring, and Morris Lovett, the present treasurer of the Columbia, who, until a year ago, held a similar position for nine years at Waldmann's Opera House.

The rapidly waning season brings a change in the character of the entertainment provided at Blaney's Theatre, where the melodramatic production, Montana, is pleasing audiences this week. A novelty in the form of Cullison and Mitchell's actual talking pictures will be presented 4.

At Fracker's there was an excellent bill 27-2. Paul Kline, Melville and Higginson, Bert Le and co., Herbert and Willine, Frank Fogarty and Genaro's Gondolier Band.

Sam Devere's Own co. at the Empire Theatre 27-2, with the usual amateur night and teddy bear matinee. Washington Society Girls.

The New York Stars and Kid Cutler held the boards at Waldmann's Opera House 27-2. Clark's Jersey Lilies 4. GEORGE S. APPELGATE.

## IN BROOKLYN THEATRES.

The Top O' the World at the Montauk Theatre this week is sure to draw well. Ralph Austin and Fred Bailey, who are prominent in the cast, and George Monroe, who plays the principal role, are favorites in this borough.

And Held in The Parisian Model is the attraction this week at Teller's Broadway Theatre. During the engagement there will be matinees on Wednesday and Saturday. Next week, Olga Netherland in Carmen and Sapho.

Buster Brown is drawing children and grown folks to the Majestic Theatre this week. Jimmie Ross in the title-role conforms closely to the cartoonist's idea. Tight is impersonated cleverly by Al Grady, and the other familiar parts are in capable hands. Next week, Edna May Spooner's return to Brooklyn will be one of the events of the season. The opening play will be The Bishop's Carriage.

The final week of Cecil Spooner's engagement at Blaney's Theatre is devoted to the presentation of her new play, The Girl and the Detective, written for the star by Charles Blaney and J. Searle Dawley.

The success of the Corne Payton Company at the Lee Avenue Theatre is due largely to the excellence of the plays and productions. Last week the offering was The Hypocrite, which was presented with admirable attention to detail. The Road to Yesterday, this week's offering, produced with all the beauty and attractiveness possible. Minna Phillips, Louis Leon Hall, Les Stewart, and other favorites appear to advantage. Next week, Old Heidelberg.

Ethel Fuller and her company at the Gotham appear this week in an attractive production of The Plunger. As the Widow, Miss Fuller shows her emotional scope, and cleverly handles her tender. The supporting company, including Mr. Tracey, gives good support, and the staging is very creditable to the management. Next week Shore Acres.

At the Columbia Theatre this week there is a very popular attraction, Dore Thorne, with Corinne Small, a capable actress, in the title part.

Dr. Jekyll and Mr. Hyde, with Campbell in the dual role, is seen this week at the Bijou Theatre. Next week Human Heart.

Neil Brown in The County Fair is playing a return engagement this week at the Polly.

The Love Kiss is the novelty offered by Louis Noble and his comedians this week at the Star Theatre. Jack Bied is in the cast, and a wrestling carnival is the chief feature of the program.

Oakley and McBride are the special entertainers with the Night Owls appearing this week at Hyde and Behman's Olympic. The chorus and the olio include a number of capable performers.

VAUDEVILLE.

Marie Dressler is at the head of a very attractive bill this week at the Orpheum. Others are: Charlotte Parry and company, Al Leech and Rosebuds, Ella Snyder and Cadets, Mmc. Cassell and midgets, Lew Sully, Chris Richards, Gaston and Green, and Willis and Hans.

The headline feature this week at Keener's is Homer Lind in his sketch, The Opera Singer. The rest of the bill is of unusual strength, and includes B. A. Rolfe's Six Little Girls and a Teddy Bear, Bristol's ponies, Expedition Four, Nollie and Griffin, and Chris Smith and Jones Sisters, Vedmar, and Mier and Mora.

THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per agate line for thirteen times. Four lines smallest space taken.

CENTREVILLE, MD. OPERA HOUSE  
L. H. MEREDITH, Mgr.  
Will book all good attractions coming to Eastern Maryland in 1908-1909. New house.

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R. C. LAWRENCE, Mgr.  
Good open time for right attractions. Doing a good business. Thoroughly modern. Doing our own booking.

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New booking for next season.  
Apply to F. E. HARDIN, Manager, or JULIAN CAHN.

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Forty miles east of Pittsburgh, Pa., and thirty-eight miles west of Johnstown, Pa. On main line of P. & E. Road. Seating capacity 1,000. Population 15,000. Ample stage. Only first class one night attractions booked. This theatre is ALWAYS CLEAN and COMFORTABLE, and managed under strict business principles. Good open time in offer balance of season.

NAPOLÉON, OHIO, NAPOLEON OPERA HOUSE  
J. M. KIEGER, Manager.  
Population 6,000. Play had three attractions a month, and only closed at night. If this book could be written. NOW BOOKING FOR NEXT SEASON.



## CORRESPONDENCE

## ALABAMA.

**TUSCALOOSA**.—AUDITORIUM (Brady and McGee, mgrs.): Taming of the Shrew April 27, by students of the University of Alabama, direction Dr. F. L. Lowry; a splendid performance, to a large house. Vaudeville 1, 2. These are the first attractions under the new management of the house, the Elks having leased to Messrs John G. Brady and J. L. McGee.

**MOBILE**.—LYRIC (Gaston Neubrick, mgr.): The Lyric Musical Comedy Co. in The Telephone Girl, with Jack Henderson as Hans Nix, Daisy Howard as Toots, and Marie Tyler as Estelle, April 27-28; a well balanced co., to large business. The Two Vagabonds 4.

**MONTGOMERY**.—MAJESTIC (W. K. Couch, mgr.): Week April 20-25 Cook and Madison, eccentric comedians, were featured; Margaret Keats, Wilson and Doyle, Sperry and Ray, and Majestic Trio were all good; large business entire week.

**ANNISTON**.—NOBLE STREET (E. D. Smith, mgr.): The Would Be a Widow—A Merry Widow April 21 (local), benefit Presbyterian Synodical College Athletic Club; excellent, to S. R. O.

## ARKANSAS.

**EUREKA SPRINGS**.—EUREKA (A. M. Barron, mgr.): U. of A. Glee Club 1. Felch and Clarke's Entertainers 4.—EUREKA MOTION PICTURE THEATRE (P. L. Skaggs, mgr.): Continued big business; special feature week of April 27; W. Spaul, bass soloist.—AUDITORIUM AND PARK (A. M. Barron, mgr.): All attractions opened; good returns. Crawford's Comedians (under canvas) opened to big business 27.

**LITTLE ROCK**.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Ruth Grey April 20-24 to fair business; pleased.—MAJESTIC (Sam S. Harris, mgr.): 15-20-25-30-35-40-45-50-55-60-65-70-75-80-85-90-95-100-105-110-115-120-125-130-135-140-145-150-155-160-165-170-175-180-185-190-195-200-205-210-215-220-225-230-235-240-245-250-255-260-265-270-275-280-285-290-295-300-305-310-315-320-325-330-335-340-345-350-355-360-365-370-375-380-385-390-395-400-405-410-415-420-425-430-435-440-445-450-455-460-465-470-475-480-485-490-495-500-505-510-515-520-525-530-535-540-545-550-555-560-565-570-575-580-585-590-595-600-605-610-615-620-625-630-635-640-645-650-655-660-665-670-675-680-685-690-695-700-705-710-715-720-725-730-735-740-745-750-755-760-765-770-775-780-785-790-795-800-805-810-815-820-825-830-835-840-845-850-855-860-865-870-875-880-885-890-895-900-905-910-915-920-925-930-935-940-945-950-955-960-965-970-975-980-985-990-995-1000-1005-1010-1015-1020-1025-1030-1035-1040-1045-1050-1055-1060-1065-1070-1075-1080-1085-1090-1095-1100-1105-1110-1115-1120-1125-1130-1135-1140-1145-1150-1155-1160-1165-1170-1175-1180-1185-1190-1195-1200-1205-1210-1215-1220-1225-1230-1235-1240-1245-1250-1255-1260-1265-1270-1275-1280-1285-1290-1295-1300-1305-1310-1315-1320-1325-1330-1335-1340-1345-1350-1355-1360-1365-1370-1375-1380-1385-1390-1395-1400-1405-1410-1415-1420-1425-1430-1435-1440-1445-1450-1455-1460-1465-1470-1475-1480-1485-1490-1495-1500-1505-1510-1515-1520-1525-1530-1535-1540-1545-1550-1555-1560-1565-1570-1575-1580-1585-1590-1595-1600-1605-1610-1615-1620-1625-1630-1635-1640-1645-1650-1655-1660-1665-1670-1675-1680-1685-1690-1695-1700-1705-1710-1715-1720-1725-1730-1735-1740-1745-1750-1755-1760-1765-1770-1775-1780-1785-1790-1795-1800-1805-1810-1815-1820-1825-1830-1835-1840-1845-1850-1855-1860-1865-1870-1875-1880-1885-1890-1895-1900-1905-1910-1915-1920-1925-1930-1935-1940-1945-1950-1955-1960-1965-1970-1975-1980-1985-1990-1995-2000-2005-2010-2015-2020-2025-2030-2035-2040-2045-2050-2055-2060-2065-2070-2075-2080-2085-2090-2095-2100-2105-2110-2115-2120-2125-2130-2135-2140-2145-2150-2155-2160-2165-2170-2175-2180-2185-2190-2195-2200-2205-2210-2215-2220-2225-2230-2235-2240-2245-2250-2255-2260-2265-2270-2275-2280-2285-2290-2295-2300-2305-2310-2315-2320-2325-2330-2335-2340-2345-2350-2355-2360-2365-2370-2375-2380-2385-2390-2395-2400-2405-2410-2415-2420-2425-2430-2435-2440-2445-2450-2455-2460-2465-2470-2475-2480-2485-2490-2495-2500-2505-2510-2515-2520-2525-2530-2535-2540-2545-2550-2555-2560-2565-2570-2575-2580-2585-2590-2595-2600-2605-2610-2615-2620-2625-2630-2635-2640-2645-2650-2655-2660-2665-2670-2675-2680-2685-2690-2695-2700-2705-2710-2715-2720-2725-2730-2735-2740-2745-2750-2755-2760-2765-2770-2775-2780-2785-2790-2795-2800-2805-2810-2815-2820-2825-2830-2835-2840-2845-2850-2855-2860-2865-2870-2875-2880-2885-2890-2895-2900-2905-2910-2915-2920-2925-2930-2935-2940-2945-2950-2955-2960-2965-2970-2975-2980-2985-2990-2995-3000-3005-3010-3015-3020-3025-3030-3035-3040-3045-3050-3055-3060-3065-3070-3075-3080-3085-3090-3095-3100-3105-3110-3115-3120-3125-3130-3135-3140-3145-3150-3155-3160-3165-3170-3175-3180-3185-3190-3195-3200-3205-3210-3215-3220-3225-3230-3235-3240-3245-3250-3255-3260-3265-3270-3275-3280-3285-3290-3295-3300-3305-3310-3315-3320-3325-3330-3335-3340-3345-3350-3355-3360-3365-3370-3375-3380-3385-3390-3395-3400-3405-3410-3415-3420-3425-3430-3435-3440-3445-3450-3455-3460-3465-3470-3475-3480-3485-3490-3495-3500-3505-3510-3515-3520-3525-3530-3535-3540-3545-3550-3555-3560-3565-3570-3575-3580-3585-3590-3595-3600-3605-3610-3615-3620-3625-3630-3635-3640-3645-3650-3655-3660-3665-3670-3675-3680-3685-3690-3695-3700-3705-3710-3715-3720-3725-3730-3735-3740-3745-3750-3755-3760-3765-3770-3775-3780-3785-3790-3795-3800-3805-3810-3815-3820-3825-3830-3835-3840-3845-3850-3855-3860-3865-3870-3875-3880-3885-3890-3895-3900-3905-3910-3915-3920-3925-3930-3935-3940-3945-3950-3955-3960-3965-3970-3975-3980-3985-3990-3995-4000-4005-4010-4015-4020-4025-4030-4035-4040-4045-4050-4055-4060-4065-4070-4075-4080-4085-4090-4095-4100-4105-4110-4115-4120-4125-4130-4135-4140-4145-4150-4155-4160-4165-4170-4175-4180-4185-4190-4195-4200-4205-4210-4215-4220-4225-4230-4235-4240-4245-4250-4255-4260-4265-4270-4275-4280-4285-4290-4295-4300-4305-4310-4315-4320-4325-4330-4335-4340-4345-4350-4355-4360-4365-4370-4375-4380-4385-4390-4395-4400-4405-4410-4415-4420-4425-4430-4435-4440-4445-4450-4455-4460-4465-4470-4475-4480-4485-4490-4495-4500-4505-4510-4515-4520-4525-4530-4535-4540-4545-4550-4555-4560-4565-4570-4575-4580-4585-4590-4595-4600-4605-4610-4615-4620-4625-4630-4635-4640-4645-4650-4655-4660-4665-4670-4675-4680-4685-4690-4695-4700-4705-4710-4715-4720-4725-4730-4735-4740-4745-4750-4755-4760-4765-4770-4775-4780-4785-4790-4795-4800-4805-4810-4815-4820-4825-4830-4835-4840-4845-4850-4855-4860-4865-4870-4875-4880-4885-4890-4895-4900-4905-4910-4915-4920-4925-4930-4935-4940-4945-4950-4955-4960-4965-4970-4975-4980-4985-4990-4995-5000-5005-5010-5015-5020-5025-5030-5035-5040-5045-5050-5055-5060-5065-5070-5075-5080-5085-5090-5095-5100-5105-5110-5115-5120-5125-5130-5135-5140-5145-5150-5155-5160-5165-5170-5175-5180-5185-5190-5195-5200-5205-5210-5215-5220-5225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0190-10195-10200-10205-10210-10215-10220-10225-10230-10235-10240-10245-10250-10255-10260-10265-10270-10275-10280-10285-10290-10295-10300-10305-10310-10315-10320-10325-10330-10335-10340-10345-10350-10355-10360-10365-10370-10375-10380-10385-10390-10395-10400-10405-10410-10415-10420-10425-10430-10435-10440-10445-10450-10455-10460-10465-10470-10475-10480-10485-10490-10495-10500-10505-10510-10515-10520-10525-10530-10535-10540-10545-10550-10555-10560-10565-10570-10575-10580-10585-10590-10595-10600-10605-10610-10615-10620-10625-10630-10635-10640-10645-10650-10655-10660-10665-10670-10675-10680-10685-10690-10695-10700-10705-10710-10715-10720-10725-10730-10735-10740-10745-10750-10755-10760-10765-10770-10775-10780-10785-10790-10795-10800-10805-10810-10815-10820-10825-10830-10835-10840-10845-10850-10855-10860-10865-10870-10875-10880-10885-10890-10895-10900-10905-10910-10915-10920-10925-10930-10935-10940-10945-10950-10955-10960-10965-10970-10975-10980-10985-10990-10995-11000-11005-11010-11015-11020-11025-11030-11035-11040-11045-11050-11055-11060-11065-11070-11075-11080-11085-11090-11095-11100-11105-11110-11115-11120-11125-11130-11135-11140-11145-11150-11155-11160-11165-11170-11175-11180-11185-11190-11195-11200-11205-11210-11215-11220-11225-11230-11235-11240-11245-11250-11255-11260-11265-11270-11275-11280-11285-11290-11295-11300-11305-11310-11315-11320-11325-11330-11335-11340-11345-11350-11355-11360-11365-11370-11375-11380-11385-11390-11395-11400-11405-11410-11415-11420-11425-



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**BURLINGTON.**—GRAND (Chamberlin and Harrington, mgrs.): How's moving pictures April 23; good, to fair business. Mackley 25; played fair house. Why Girls Leave Home 30. The Little Prospector 2. Wrestling Match 6. Charles Olsen vs. Bob Monogoff.

**SIOUX CITY.**—GRAND (H. H. Tallman, mgr.): Paul Gilmore April 25, 26; good business. Rock Stock 27-2. ORPHEUM (David Beakley, mgr.): Macart's monkeys, James S. Devlin and Mae Ellwood, Bert Levy, Charles H. Bradshaw and Co. Kara, and La Sylphe.

**WESTER CITY.**—ARMORY OPERA HOUSE (Major N. P. Hyatt, mgr.): A Texas Ranger April 25; practically closed season here; play pleased good house. ITEM: The season has been a satisfactory one.

**SPENCER.**—GRAND (Franklin Floets, mgr.): Sanford Dodge in The Three Musketeers April 23; fair, to good business. Wright Brothers Stock co. in Vendetta 30. Saved by Woodman 3 (local).

**INDEPENDENCE.**—GENEY OPERA HOUSE (Genev Co., mgrs.): Monte Cristo April 22; good, to poor house.

#### KANSAS.

**WICHITA.**—CRAWFORD (E. L. Martling, mgr.): The Lion and the Mouse April 20; excellent, to large house. The Mocking Bird 21, 22 (local); two large houses. Lew Dockstader's Minstrels 23; played good business. Gans-Bendish's recital, 24; fine, fair business. Little Carter in Du Barry delighted S. R. O.—AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in Dr. Jekyll and Mr. Hyde 21-25; played to packed houses. Same co. in Brown's in Town 27-31; excellent, to large house. The Lion and the Mouse April 26; excellent, to good business. ORPHEUM (Charles Cunningham, mgr.): Week 26; Jimmie Burrell, the Pachel, the Rambo Duo, Cook and Meyers, Reed and Earl, and Clarence Hallett; business good.—PEOPLE'S (Maurice Cunningham, mgr.): Sherman Stock co. opening in My Friend from Arkansas week of 26; business big.

**WINFIELD.**—GRAND (C. G. Gary, mgr.): Lew Dockstader April 22; good business, well pleased. ITEM: C. G. Gary, manager of Opera House, will have charge of the Airborne for the coming season, many improvements are being made, and he announces the opening 18, with Emerson Stock co.

**HOLTON.**—PERKINS NEW THEATRE (Fred W. Johnson, mgr.): People's Stock co. week of April 20 in The Man of the Day, A Gully Mother, The Country Girl, Jack o' Diamonds, The Verdict, and Confusion; fair houses; co. was good.

**HUTCHINSON.**—HOME THEATRE (W. A. Lee, mgr.): The Lion and the Mouse to \$700 house April 21; in opposition to one of the best, can't say, traveling and to two picture houses. Downie's U. T. C. co. 25; two S. R. O. houses.

**COLUMBUS.**—MCGHIE'S (W. E. McGhie, mgr.): Lost in New York April 22; only fair to light business. Lucella Morey in The Holy City 23; played good business. The Denver Express 4. Moving pictures 11.

**SALINA.**—OPERA HOUSE (W. P. Pierce, mgr.): Mitchell, the Jail Breaker, April 20-25.—CONVENTION HALL (J. A. Kimball, mgr.): W. J. McCarty in The Royal Chef 30.

**EMPORIA.**—WHITLEY OPERA HOUSE (F. R. Corbett, mgr.): The Lion and the Mouse April 23; fine, to crowded house.

**OTTAWA.**—ROHRBAUGH (S. R. Hubbard, mgr.): The Lion and the Mouse April 30.

#### KENTUCKY.

**PADUCAH.**—KENTUCKY (Carney and Goodman, mgrs.): Lillian Russell in Wildfire April 28; fine, to crowded house; last dramatic attraction of season. Kentucky has been leased for summer months by the Parkersburg moving pictures.—CRYSTAL (W. E. Williams, mgr.): Contingent good business. Bill for week 27-3; Berry Smulker, Hal Graham, the Smulker sisters, and illustrated songs.

**MAYSVILLE.**—WASHINGTON (Russell, Dye and Frank, mgrs.): T. M. Russell, bus.-mgr.: Lyman Howe's moving pictures April 23; played crowded house.

#### LOUISIANA.

**SHREVEPORT.**—GRAND (Ehrlich Brothers and Coleman, mgrs.): Allen-Curtis co. April 23; fair business.—ALABAMA (J. L. Goodman, mgr.): Very good business with Pauline La Conda, Abner and Baxter Barber and Palmer, and Roy Rogers' illustrated songs 26-3.

#### MAINE.

**BRUNSWICK.**—TOWN HALL (H. J. Given, mgr.): Judge B. B. Linn 21; excellent, to packed house. The Japanese Girl 23; excellent, to S. R. O. Excursion to Pekin 23, John's Opera co. 24.—ITEM: The Passion Play at the Midway Theatre 20-25 drew packed houses; hundreds turned away.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Boylston Stock co. April 27-29; opened with Fortune's Foot to R. O. business. Other plays: Hollow Gold and Life of An Actress. Queen of the White Slaves 5. Sale of Spice 11.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Kirk Brown opened for nine nights April 23 with an excellent co. to a full house with The Christian. Motion pictures and vaudeville 4, indefinite.

**AUGUSTA.**—OPERA HOUSE (Thomas H. Cuddy, mgr.): Faust 2. Sale of Spice 12.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY (Mellinger Brothers, lessees and mgrs.): Black Crook, Jr., 1.—MARYLAND (Nixon, Coburn's Foot, to R. O. business. E. K. Rutter, res. mgr.: Violent Allen 30. Talking pictures 1. The Gingerbread Man 2. Ben Hur 4-6.

**ANNAPOLIS.**—COLONIAL (W. A. Hollibaugh, mgr.): De Wolf Hopper 2. Six Hopkins 9. Howe's pictures 16.

#### MASSACHUSETTS.

**FALL RIVER.**—ACADEMY (Julius Cahn, lessee and mgr., William D. Reed, res. mgr.): Rolfe Lloyd in Dr. Jekyll and Mr. Hyde April 23, matinee and night; gave one of the best impressions of the part ever seen here; the support and attendance was light. Charles A. Pacey in The Isle of Spice 24; co. and attendance fair. Harry Kelly in His Honor the Mayor 25; excellent, to large house. The Ragged Dicks 26; excellent entertainment by combined local and professional talent to large attendance. St. Cecilia Choral Society (local) in The Highwayman, under the direction of John Sullivan, 27; gave satisfaction to large attendance. Queen of the White Slaves 28-30; daily matinee; fair co. and performance. Ann Singleton, late of the Burke Stock co., made her reappearance here and was seen in a well acted part; J. J. Flanagan, a local boy, was seen in the character of Ralph Grimes; attendance fair. Brewster's Millions 1, 2. Thomas Jefferson in Rip Van Winkle 6. The Land of Nod 6. Talking pictures 17-20. Robert Edison in Classmates 22.—SAVOY (Julius Cahn, lessee and mgr., William D. Reed, res. mgr.): With every indication of success the J. Frank Burke Stock co. opened their Spring and Summer season 27-3 with Big Hearted Jim, including several of the members of the co. of last season; of the new members much interest centered in the new leading woman, Mattie Choate, who is an actress of much experience, and is bound to achieve a large local following; Adelaide Harlan was pleasing; J. Frank Burke as Jim Saxon was excellent; D. J. Hamilton, Bert Walters, Florence Mack, and John St. Clair deserve mention; the production was under the direction of H. Percy Meldon, late of the Grand Opera House, New Orleans; the best of satisfaction

to very large attendance. The Half Breed 4-9.—ITEMS: Marion Reed has joined the J. Frank Burke Stock co., and will make her first appearance with the co. 4.—Master James Duffy, whose excellent playing and singing made such a strong hit at the Savoy 27-2, was the guest at several social affairs during his engagement here.—J. Frank Burke remembered many of his personal friends with large cases of maple syrup that he made while on his vacation at his home in South Woodstock, Vt.—Manager Fenberg and the entire co. presented all of the flowers they received by telegraph to the Consumptive Hospital, Greenville, N. C., late Constantine Cravley co. in the good of his brother, Dr. James. Mr. James has signed with the Burke Stock co.—Harry F. Andrews arrived in town from Hamilton, Bermuda, 29. W. F. GEE.

**NORTHAMPTON.**—ACADEMY (B. L. Potter, mgr.): The Girl and the Graduate, original musical comedy, by Westland Students April 24; pleased college audience. Dartmouth Musical club 1. Amherst College Dramatics 2. Ethel Barrymore 30.—COLLEGE HALL: Lecture by Mrs. Humphrey Ward on The Poet in Literature 27; large attendance; recital by Frances de Wille Hall and Gertrude Dameron 29; good, to moderate house.—ITEM: Freehold her lecture Mrs. Humphrey Ward was given a dinner at one of the Smith College houses by Mary Jordan, head of the Department of English. After the lecture a reception was given by Mr. and Mrs. George W. Cable in Carnegie Hall. The formal features of the occasion were a number of speeches relative to the work of the Home Culture clubs to which Mrs. Ward gave an original, witty response. The following morning a breakfast was given for the first at another college house, at which Gerald Stanley Lee and Jennette Lee were guests. Mrs. Ward was accompanied by one of her daughters and a daughter of Charles Elliot Norton of Cambridge.

**NEW BEDFORD.**—THEATRE (William B. Cross, mgr.): The Mayor April 22; benefit of Mrs. Addie G. Miller, the popular house treasurer; excellent, to record-breaking business; the box-office was filled with floral tributes from Mrs. Miller's many friends. Queen of the White Slaves 23; topheavy house. Item of Spice 24; large audience. The Land of Nod 4. Robert Edison in Classmates 20. Ethel Barrymore in Her Sister 26.—ITEM: F. H. A. W. A. (Theodore B. Barlow, mgr.): John M. Hatchaway, res. mgr.: Week of 27-2; Florence Hamilton and co. in The Queen of the Turf, George Homan's A Night with the Poets, Cameron and Flanagan, Val Zebadia, and Myrtle Dale, Lixie Perkins, Daisy and Creole Belles, Sam Stern, and the Shunt's dog; last week of vaudeville; big business.—ITEM: The new Summer stock co. will open in The Bishop's Carriage 4.

**BROCKTON.**—CITY (W. R. Cross, mgr.): His Honor the Mayor April 24; Miss Davidson's benefit; good, to large house. The Queen of the White Slaves 25; played two fair houses. The New York Star Vaudeville co., headed by John L. Sullivan and Jake Kilrain, 25; two good houses. Thomas Jefferson in Rip Van Winkle 26; good business. The Doretha Dix Hall Stage Children, Sanford and Darlington, Little Forrester and trained dog, Sophie Tucker, Hickman Brothers and Betta Merrill, Bell Boy Trio, Fred Zebadia, and the motion picture, good business.—SHREDDY'S (W. H. Sullivan, res. mgr.): Large houses at opening 27-2; Bill: Barnes, Remming and co. in Mrs. Potter's First, the Starr Sisters, Dave Malcolm, Emily F. Scudder, and Sisto and Flynn.—ITEM: Leck De Lay and co. open a Summer season in stock at Hathaway's 11, indefinite.

**LAWRENCE.**—OPERA HOUSE (Julius Cahn, lessee and mgr.; George H. Jordan, res. mgr.): The local High School in The Kings to Conquer April 24 to 26; excellent, to large house. The King's co. in East Lynn 25; fair business. Fireman's Show (local) 26, 27, 28; large houses. Edward Abeles in Brewster's Millions 29, 30; delighted good houses. Queen of the White Slaves 2; sale of Spice 4.—COLONIAL (J. Fred Leach, mgr.): Pictorial vaudeville continues to large houses.—LOWELL.

**LOWELL.**—OPERA HOUSE (Julius Cahn, mgr.): William Faversham in The Queen Man April 27; fair house. The talking pictures 29, 30; light houses. Sale of Spice 1. Brewster's Millions 4-6.—HATHAWAY (J. L. Shannon, mgr.): W. C. Fields—Jeanne and Klara—HATHAWAY (Emily J. Gurney, res. mgr.): Danna, Fred Dupres, Stafford and Stone, Ward, Claire and co., the Boyer Brothers, and Hathascope; good, to fair business week 27-2. This house will open 4 for a stock season under the management of Mrs. A. E. Rogers.

**GLOUCESTER.**—UNION HILL (Lethrop and Tolman, mgrs.): Sale of Spice April 28; excellent, to a good house; season closed. Moving pictures and illustrated songs every afternoon and evening.—ITEM: The theatre was packed to the doors Sunday evening 28 to witness an immense volunteer performance for the benefit of the Chelsea fire sufferers, a good sum being realized.

**HOLYOKE.**—EMPIRE (T. F. Murray, mgr.): The Night Owls April 25-26; played large audiences. The Behman Show 30-2; excellent business. Pictorial vaudeville 4-9.—OPERA HOUSE (J. O'Connor, mgr.): A Celebrated Case (local) 23. George Sidney in Busy Isy's Boodle 1.

#### MICHIGAN.

**GRAND RAPIDS.**—POWERS (Orin Stair, mgr.): Hortense Nielson in Doll's House April 20, 21, and in Ghosts 22; fair performance and business. Ethel Barrymore in Her Sister 28; excellent, to S. R. O. Al. G. Field's Minstrels 2. A Knight for a Day 3, 4. Paid in Full 7, 8. Lillian Russell in Wildfire 9. MAJESTIC (O. B. Stair, mgr.): Barney Gilmore in Dublin Dan 23-25; fair co. and business. Ben Hendricks in You Yonson 26-29; fair co. and business. Yankee Doodle Boy 3-6.—GRAND (Davis-Churchill Circuit, mgrs.): Daily the Mad Mad, Marie Stori, Gerbert Brown, and Helen Dowling, Harry S. Valois, Kurtis and Busse; good bill and houses week 27. Gracey and Burnett, John Goss, Murphy and Vidou, Simon Trio, and Anita Primrose week 4.

**ESCANABA.**—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Blanche Walsh 5. Buster Brown 8.—OPERA HOUSE: Laura Winston Stock co. week of 27, co. to S. R. O. house in The Twin Brothers. Next week, A Private Detective.—WHITE'S (M. Hitchcock, mgr.): Bingham and Thornton, Annie Goldie, Krusk and Fox, the Three Winkles played fair houses. Bill changes every Thursday for about two more weeks, when the White Stock co. will return.

**JACKSON.**—ATHENAUM (H. J. Porter, mgr.): German Stock co. April 26; played good business. Ethel Barrymore in Her Sister 28. Field's Minstrels 30. The Timber Thief 1.—BIJOU (W. S. Butler, mgr.): Wild Marshall, res. mgr.: The Three Brothers, Four Fantastic La Delle, Murphy and Vidou, and Delmore and Darrell 19-25; played good business.—WITHINGTON ZOUAVES: Gaiety Comedy Four, George Armstrong, George De Onzo, and the Chamberlain 2-2.

**OWASSO.**—THEATRE (B. C. Whitner, prop. & mgr., Abbott, mgr.): Yankee Doodle Boy April 14 to light house. Human Hearts 17 drew small business; co. fair.—ITEM: Vaudeville attractions will be run afternoon and evening during the summer months, except when there are regular attractions. Opening bill 20: Jack Bottsford, Leona Miller, Levine and Adams, and moving pictures.

**KALAMAZOO.**—ACADEMY (B. A. Bush, prop. & mgr.): Al. G. Field's Minstrels April 27; S. R. O. Ethel Barrymore in Her Sister 28. A Knight for a Day 2.—MAJESTIC (H. W. Crull, mgr.): Edwin George, juggler; Three Weston Sisters, musicians; Glen Burt, Hebrew comedian; Rose Royal and her horse "Chesterfield"; splendid bill.

**BATTLE CREEK.**—POST (E. R. Smith, mgr.): Hortense Nielson in A Doll's House April 24; light house, satisfactory. Al. G. Field's Minstrels 28; delighted a good house.—BIJOU (W. S. Butler, mgr.): Yuma, Little Johnny Busch, Jr. and co., E. C. Strickland, and the Hudson Sisters 26-2; good, to big houses.

**ADRIAN.**—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Knicker for Day April 23. The Lion and the Mouse 2.—BIJOU 20-25; Good business and satisfaction with Frank Markley, the Semon Trio, Kurtis and Busse, and Cook and Page.

**IRON MOUNTAIN.**—HUNDLE'S OPERA HOUSE: Girl of the Streets 2. No Mother to Guide Her; date changed from 9 to 10. Yankee Drummers 12 canceled.

**PORT HURON.**—MAJESTIC (L. J. Stevin, mgr.): Primrose's Minstrels April 27; excellent, to capacity.

Peter Pan 28; fair co. and business. Brown of Harvard 5.

**HANCOCK.**—KEEBLEDGE (Ray Keredge, mgr.): Earl Burgess April 20-25 to good houses. Blanche Walsh 2.

#### MINNESOTA.

**DULUTH.**—LYCEUM (C. A. Marshall, mgr.): Coming Thro' the Rye April 25; two good houses; played. Blanche Walsh in The Kreutzer Sonata 27, 28. In Wyoming 1, 2. Grace Cameron in Dolly Dimples 7.—METROPOLITAN OPERA HOUSE: Hoober, Frank A. Gatch and the Broadway Gaiety Girls 15-26; big houses; played. The Jolly Gram Widows 26-5.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): In Wyoming April 26; played a good house. Elks' Minstrels 30. 1. Dolly Dimples (Grace Cameron) 2. Monte Cristo 3. Hickman-Seesey Repertoire co. 4-9. Milwaukee German co. 13. Brewster's Millions 14. Al. G. Field's Minstrels 17. Mrs. Carter 25.

**NORTHFIELD.**—AUDITORIUM (A. K. Ware, mgr.): Moving pictures April 22, 23. Carleton College Glee Club 24; full house; played. In Wyoming 28. Little Dolly Dimples 4.

**ROCHESTER.**—METROPOLITAN (J. E. Reid, mgr.): The Gertrude Harrington Stock co. April 27-2. Al. G. Field's Minstrels 14.

**FARIBAULT.**—OPERA HOUSE (L. H. Dibble, lessee and mgr.): In Wyoming April 27; good, to light business.

#### MISSOURI.

**ST. JOSEPH.**—TOOTLE (C. U. Philler, mgr.): Columbus Club Minstrels April 20, 21; played crowded house. Yiddish Opera co. 22; played light business. Florence Roberts in Sham 23; excellent, to good business. The Witching Hour 27. The Lion and the Mouse 28. Y. R. O. (local) 29. Pauline La Conda in The Wheel of Love 2.—LYCEUM (C. U. Philler, mgr.): Grace Hayward Stock co. 10-22; played good business. Cherry Blossom Burlesques 23-25; a good co. and business. Just a Woman's Way 26-29. Tiger Lillies Burlesque 30-2.—Y. R. O. (local) 29. Gentlemen, Men! Rentfree Stock co. in The Hermit's Claim 19-25 to fair business. An Alabama Judge 26-2.

**COLUMBIA.**—THEATRE (W. W. Garth, Jr., mgr.): Myrtle-Harder Stock co. April 20-22; played big business. The Royal Chef 23, one of the best musical attractions of the season. Francis MacMillen 24; charmed a very fashionable audience. Dream City 1. Royal Chef 2 (return).—UNIVERSITY AUDITORIUM: Katherine Ridgeway Concert co. 22. Stephens Chapter 21. Albert Rosenthal, cellist.

**SEDALIA.**—THEATRE (George F. Olendorf, mgr.): Francis MacMillen April 22; splendid, to small audience. Local concert 23; played large audience. Elks' Minstrels 27; good, to capacity. Dorothy Stock permanent; also open dates. Lion and the Mouse 2, 3. Mrs. Leslie Carter in Du Barry 4.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Happy Days in Dixie (negro local talent) 22; played good business.

**CLINTON.**—NEW BIXMAN (W. P. Jarvis, mgr.): Myrtle-Harder Stock co. April 20-22; played big business. The Royal Chef 23. The Lion and the Mouse. The Little Mother, and Girl from the West. The Show Girl 28. Mahara's Minstrels 4.

#### MONTANA.

**MILES CITY.**—OPERA HOUSE (Steve Forreth, acting mgr.; Bittner co. April 20-25; played good business. Plays: Parish Priest, Her Wedding Day, The Desert, and Why Women Sin.—ITEM: The Theatrum has again changed hands, and is now under the management of Frank Freeman, formerly of Livingston, and is showing to good business.

**MISSOULA.**—UNION OPERA HOUSE (C. A. Harbo, mgr.): Creston Clarke in The Power That Governs 21; played good house. The Burgomaster 29.

#### NEBRASKA.

**KEARNEY.**—OPERA HOUSE (J. F. Saup, mgr.): University of Nebraska Glee Club April 21; good business; played. Charles B. Hanford in Antony and Cleopatra 25; S. R. O.; played. Hans Hanson 6. James J. Corbett 12.—LYRIC (F. D. Brown, res. mgr.): Southern Plantation Quartette and moving pictures to good business 20-25.—ITEMS: Charles B. Hanford addressed the students of the Nebraska State Normal on the subject of Shakespeare afternoon of the 26th. The local theatre practically close with James J. Corbett on 12, although there are a few minor attractions that may book in during the Summer months. The season has been the best in ten years at the house, and Manager Saup can well feel proud of his first season's work.

**LINCOLN.**—OLIVER (F. O. Lehman, mgr.): John Drew April 22; good co.; good house. U. of N. Glee Club 24; good, to capacity. Charles Hanford in Merchant of Venice (matinee) and Antony and Cleopatra 25; excellent co.; good houses. Dream City 28, 29. James J. Corbett 12.—LYRIC (F. D. Brown, res. mgr.): James J. Corbett 12, 13. William Collier in Caught in the Rain 16.—MAJESTIC (F. R. Bradstreet, mgr.): The Holy City 20-25; good, to capacity. Al. H. Wilson 27-2.—LYRIC (H. G. Mittyel, mgr.): The Be-And John P. Reed, Tom Mittyel and Marynard, Ethel Kirke, and Ma Rel and Corby as headliners 20-25; good, to good houses.—AUDITORIUM: James Fulton co. in Shenandoah 20-25; poor, to fair houses.

**NORFOLK.**—AUDITORIUM (E. F. Huse, mgr.): Sanford Dodge 4. Miss Courtney Morgan 16.

#### NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE (F. W. Hartford, mgr.): A Royal Slave April 23; good co. to light houses. Isle of Spice 20; good, to fair house. Glacia Calla 5.

**MANCHESTER.**—PARK (John Stiles, mgr.): Hazel Kirke 4-9; Celia Campbell will appear in the title-role.

#### NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Raymond Hitchcock in The Yankee Tourist April 24; played a large audience. The Be-And John P. Reed, Tom Mittyel and Marynard, Ethel Kirke, and Ma Rel and Corby as headliners 20-25; good, to good houses.—AUDITORIUM: James Fulton co. in Shenandoah 20-25; poor, to fair houses.

**HOBOKEN.**—LYRIC (H. P. Soulier, prop. and mgr.; Grant S. Ricco, bus.-mgr.): The Lost Trail opened an engagement at the Lyric April 23-25 to excellent business; co. competent. Fritz, the wandering musician, played to big business 26-29; co. very good; Joe Horitz in the title-role made a big hit, and his rendering of Fritz Lullaby and many other songs received vociferous applause; he was ably supported by Grace Beaumont, while Baby Valentine as Tess won the hearts of all. Wedded but No Wife 30-2. Russell Brothers 3-5.—EMPIRE (A. M. Bruggeman, prop. and mgr.; J. F. Krohn, res. mgr.): Week 27-3 crowded houses; played. Perry and Lambert, Tennis Trio, the Three Keatons, Burke and Tucky, Emily Hoch and co., the Brittons, and Jess Dandy.

**BURLINGTON.**—AUDITORIUM (Charles M. Lan, mgr.): Home moving pictures and illustrated songs April 20-25 (except 22) played excellent business. Burnt Cook Minstrels 23 (local); benefit Hope Steam Fire company; excellent, to capacity. Band 27; direction of Gilbert Irons, and assisted by Herbert L. Clarke, cornet soloist, and Edith Wood; captivated a large audience. Cantata 30. Howe's pictures 4; canceled. Rose Melville in Six Hopkins 7.—ITEM: A theatre with a seating capac-

ity of 1000, which is a guarantee of a comfortable seat, is a drawing card that attracts patronage that heretofore refused to attend the smaller picture houses because of the congested conditions existing.

**CAMDEN.**—THEATRE (M. W. Taylor, mgr.): The house was dark during the last few days, in preparation for the Summer season, which is to be devoted to moving pictures and vaudeville.—ITEMS: The new Broadway Theatre talent played the Camden professional baseball team for a local charity. Those of the thespians taking part included Bedini, I. F. Sampson, a. s.; Sullivan, p.; Arthur, r. f.; Garfield, c. f.; De Luca, 3b.; Cullen, c.; Seymour 2b.; Max, 1b. Philadelphia Jack O'Brien was the umpire.

**NEW BRUNSWICK.**—OPERA HOUSE (Sam G. Miller, mgr.): Human Hearts April 29; fair audience; played.—ITEM: The season is practically closed, but the theatre will be opened for a week or two, offering moving pictures.

#### NEW YORK.

**ELMIRA.**—LYCEUM (Reis Circuit co., lessee and mgrs.; Lee Norton, res. mgr.): Rogers Brothers in Panama April 23; large and well pleased house. Robinson Crusoe, of this city, was accorded an ovation as Jose Amador. Campbell Stratton in Dr. Jekyll and Mr. Hyde 25; two fair houses. Louis James in The Merchant of Venice and Comedy of Errors 2. His Honor, the Mayor 6.—FAMILY (G. W. Middleton, mgr.): Allen Douce co. in Sweet Molly, O. J. Jamme, Jerome and Jerome in Frolics in England, Charles J. Stine and Olive Evans in Wanted, A Divorce, Three Dancing Sunbeams, and Fannie Donovan 27-2; strong bill; large business.—RIALTO (F. W. McConnel, mgr.): Deas and Deas, Ball and Lawrence, Margaret La Vau, Beatie De Mar, James Frodoe and Hailstone 27-2; good houses; played.—THEATRE: Fraternity of Thespian minstrels 2.—PAIR: Mabel Claire Wade 24; large house. Knuch Arden 28; large house.—ST. JAMES: Eliza Minstrels 28; large and well pleased house.—ROBERT'S (Charles Van Dyne, mgr.): Alpha Dramatic co. 19-20. Manhattan Opera co. 25—indefinite.—ITEMS: Theodore Weiler, of this city, has joined The Honeycreepers. Richard J. La Fever, a well known theatrical agent, and manager of this city, died in New York 27; interment was made here 29.—Arthur C. Fell has been signed as musical director for the opera season at Robert's.—Will Joseph has joined the Lyceum Theatre Stock co., Minneapolis.—Norman Thompson, a member of the Summer stock co. at Ford's Opera House, Baltimore.—W. M. Brown is in advance of the Henry Dickson co.—Hayes and Graham have joined Al. G. Field's Minstrels for the season at the Lyceum. During his engagement here 27-25, Jimmie Wall was the guest of Dan Quinlan; they were formerly associated, heading the Quinlan and Wall Minstrels.

**ALBANY.**—HARMANUS BLECKER HALL (H. R. Jacobs, mgr.): After being dark for two weeks, reopened April 23 with Mme. Adler in Yiddish opera, which attracted good sized audiences. The Little Trooper 24; drew largely; very satisfactory co., headed by Alma Hearn and William Bicknell. In Old Kentucky 25, as usual, pleased the many patrons. The 27; had a goodly audience; Olga Verne's work as Marguerite won considerable favor. Chaucery Olcott in O'Neill of Derry 28, 29; played fair sized audiences. Albany Orchestra concert (local) 30. Haines Roberts's Brother's Billions 2. The Lyceum (local) 2. Ethel Barrymore in Her Sister 23.—PROCTOR'S (Howard Graham, res. mgr.): Offered a satisfactory bill week 27-2, comprising Jewell's Maunkins, Bonnie Valdere Troupe, Musical Spillers, Mr. and Mrs. Russell and co., Sisters La Tour, McNamee, Lowell Drew, business good.—EMPIRE (James H. Rhodes, res. mgr.): Canino Girls 23-25, were a popular card. Bohman's Big Show 27-29 proved a decided departure from the average burlesque entertainment; the cast, which embraced many clever people, gave an especially strong performance, which scored a most positive success with immense audiences. Robie's Knickerbockers 30-2. Al. Reeves 4-9.—GAIETY (Howard B. Nichols, mgr.): Kentucky Bellies 23-25; attracted good business. The Bollickers, with Watson and Cohen and wrestling matches, served to pack the house 27-2. Jolly Girls 4-6.—ITEMS: Robert F. Walter, of the Hippodrome and Park Syndicate of America, was in town last week arranging for booking for the coming season.—Florence Aser has returned home, having closed the season with Katherine Osterman in The Girl Who Looks Like Me.—The Empire Theatre employees have a benefit 11; an attractive bill has been arranged for the occasion.

**SYRACUSE.**—WHEATON OPERA HOUSE (John L. Kerr, mgr.): Paid in Full April 30, 1. Forty-Five Minutes from Broadway 2. Louis James 5, 6. Eleanor Robson 9.—BASTABLE (H. A. Hurlig, mgr.): Al. H. Wilson in Mats in the Alps drew well 23-25. The Honeycreepers closed the season with a good business 27-2.—GRAND (The Grand Co., mgrs.): Tom Nawn and co., Arthur Dunn and Marie Glazier, Lambert, Joseph Hart's Crickets, Wilton Brothers, Pauline Jennings and Renfrew, and Karbell, to good business 27-2.—ITEM: The moving picture show goes into the Bastable for a short season 3.—Adam E. Fox, for several seasons treasurer of the house, has taken an interest in Mackay's European Circus, a two ring show, which visits the East and West. P. J. Mary Manning 7. Many Adams 9. James J. Corbett 12, 13. William Collier in Caught in the Rain 16.—MAJESTIC (F. R. Bradstreet, mgr.): The Holy City 20-25; good, to capacity. Al. H. Wilson 27-2.—LYRIC (H. G. Mittyel, mgr.): The Be-And John P. Reed, Tom Mittyel and Marynard, Ethel Kirke, and Ma Rel and Corby as headliners 20-25; good, to good houses.—AUDITORIUM: James Fulton co. in Shenandoah 20-25; poor, to fair houses.

**SCHENECTADY.**—VAN CULER OPERA HOUSE (Charles H. Benedict, mgr.): Old time in Old Kentucky was well presented to two good houses April 22. Fifty Miles from Boston played a capacity audience 24. Chaucery Olcott in O'Neill of Derry 25; played two capacity houses. Al. H. Wilson another good singer, also played two good audiences 28. The Vanderbilt Cup 29. Frank Danahy and the Champion Man 1.

**TROY.**—RAND'S OPERA HOUSE (Reis Circuit Co., lessees; H. T. Thompson, mgr.): Under the North Star April 22; fair house. Chaucery Olcott 1, 2.—PROCTOR'S (Guy Graves, mgr.): For week of 27-2, a good bill, consisting of the George Abel co. in The Tale of a Kind, Abner and Loraine, Otto Brothers, Bowers, Walter and Crocker, Foster's dog Mike, Ina Claire, and Black and Jones played splendid houses.—LYCEUM: Season closed 25 and will open about the middle of May with Summer stock co.—ITEM: The White Rate held a banquet on the evening of 24 at the Bouscler Hotel, and was attended by about thirty members from Troy and Albany. Edwin Keough came up from New York and made an address, explaining the benefits of the order. Bl. J. Porter, manager of Brindamoor, the handout expert, presided, and all had an enjoyable time. It is the intention to hold banquets every Friday night and endeavor to increase the membership.

**BINGHAMTON.**—STONE OPERA HOUSE (J. F. E. Clark, mgr.): Helen Grace co. in In the Palace of the King, Pit, Bouscler and Juliet, Three of Us, Pride of Jennico, in the Bishop's Carriage, Thelma, Cowboy and the Lady, When We Were Twenty-one, April 20-25 (except 22), to good business. Padoukaki 22; delighted fair business. Paid in Full 28; played. Mats in the Alps 29.—SARATOGA (E. M. Hart, res. mgr.): Little Hip, Clarence Stanley, Bert Earle, Miss Stanley and pikaninnies, A. D. Allen, Harford and Mantell, Lee Curry, 27-2, to good business.

**OSWEGO.**—RICHARD







**DRAMATIC COMPANIES.**

9. London 10-16. Toronto 17-23.  
MILLER, HENRY, AND MARGARET AGLIN (S)  
5. Lee Shubert, Inc., mgrs.; Minneapolis  
Minn., 4-0.  
MILLONAIRES REVENGE (Mittenthal Brother  
mgrs.); Chicago, Ill., April 19-9, Pittsburgh, P.  
11-1.  
MONTE CRISTO (F. G. Conrad, mgr.); Plattville  
Wis., 6 Benton 7. Highland 8. Boacopol 9.  
MORTIMER, LILLIAN (J. L. Verone, mgr.); Springfield  
Mass., Ill., 2-11. 10-16.  
NAZIMOVA, NME. (Sam S. and Lee Shubert, In  
mgrs.); Boston, Mass., April 27-9.

MARLOW: Chicago, Ill.—indefinite.  
MOROSCO: Los Angeles, Cal.—indefinite.  
OLD COLONY: Williams, W. Va.—Goodhue, mgr.  
Springfield, Mass.—April 23—indefinite.  
ORPHEUM: Philadelphia, Pa., Sept. 16—indefinite.  
PARST ENGLISH: Milwaukee, Wis., April 27—indefinite.  
PANTAGE's (Arthur C. Mackley, mgr.): Seattle, Wash., Oct. 28—indefinite.  
PATHE'ETHEATRE: Manchester, N. H.—indefinite.  
PATRONS (Elizabeth Schober, mgr.): Chicago, Ill.—indefinite.  
PAYTON'S LIKE AVENUE (Corse Payton, mgr.):

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OFFICIALLY SELECTS "THE DRAMATIC MIRROR"  
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A Big Organization of Headliners, Through its Board of Directors, Chooses This Journal as the Medium in Which All Official Notices and News Shall be Published—Doings of the Club.



JAMES J. MORTON  
President Vaudeville Comedy Club

As may be seen from the letter of James J. Morton, president of the Vaudeville Comedy Club, published on this page, THE DRAMATIC MIRROR has been selected as the official organ of the club, and in future all official notices and news relating to the organization and its members will be printed in the vaudeville section of THE MIRROR.

This is an important event in the history of the Comedy Club. The matter has been under discussion for some time, and was finally settled at a regular meeting of the Board of Directors held on Sunday, April 26.

Members of the Comedy Club, no matter to what part of the civilized world their engagements may call them, can depend upon finding in THE MIRROR from week to week the news that interests them most—namely, a record of the meetings and a chronicle of the activities of their fellow members.

Every man who belongs to the organization is requested to consider THE MIRROR as his friend and ally. Its columns will be open for the full and free discussion of all matters that tend toward the betterment of conditions for the performer, so that wrongs may be righted and harmonious relations maintained between artists and managers. Members are particularly requested to send in notes of their plans and items of interest to their brother professionals.

The Vaudeville Comedy Club was organized July 1, 1906, with a charter membership of seventy-two. The roll has grown steadily and in less than two years has reached a total of 350, most of the members being headliners and all being performers of recognized ability.

The objects of the club are the securing of an equitable theatrical contract, the protection of original material, and the promotion of the social and literary tastes of the members. Benefit performances are given annually and the proceeds are added to a fund that will be used for the building of a permanent home or club house.

The present quarters of the organization are in a brownstone house at 147 West Forty-fifth Street.

The reception and reading rooms and office are on the first floor, and the second is equipped with pool and billiard tables, while several sleeping apartments for the use of members are located on the top floor.

All of the members who were seen at the club yesterday expressed themselves as delighted with the selection of THE MIRROR as the organ of the club, and predicted that the efficiency of the organization would be greatly increased by the arrangement.

On Wednesday, May 13, the Comedy Club will give a theatre party at the Circle Theatre in honor of President James J. Morton. After the performance a ladies' social will be given at the club house, at which Mr. Morton will be the guest of the evening. First Vice-President Francis Morey is chairman of the committee that has the affair in charge, and will be assisted by A. O. Duncan, the club treasurer; Arthur Forbes, of the Board of Directors, and Charles O. Rice, of the House Committee. The regular prices (\$1 for orchestra seats) will prevail at the Circle Theatre for this occasion. All members of the club who desire to attend will please communicate with Francis Morey, first vice-president, and inclose the necessary amount, checks being made payable to A. O. Duncan, treasurer. All orders for seats must be in by Sunday, May 10.

Members will please send in their permanent address to the secretary of the club at once. Secretary Gene Hughes is out of town at present, but is kept thoroughly posted concerning business matters by his associates.

President Morton has reconsidered his intention of resigning his role in The Merry-Go-Round, and is now busy rewriting his part so that it will fit his unique personality. He is preparing a lot of special jokes for May 13.

The returns from the benefit are still coming in, and Treasurer Duncan will have a very tidy sum to add to the fund for a permanent building.

#### Members of the Vaudeville Comedy Club.

Here is a correct list of the membership of the Vaudeville Comedy Club:

John Allison, Lon Anger, Herbert Ashley, Harry Atkinson, Ralph Austin, George All, George Abel, George Anger, P. O. Armstrong, L. P. Adams, Wood Alexander.  
Harry Bulger, Geo. L. Bickel, James Brockman, Carl Baggesin, Fred Bailey, Charles Barry, Joe L. Blons, Jack Blons, John Birch, Edward Blondell, Edward Bowers, Charles H. Bradshaw, Harry Buckley, William J. Burke, Frank A. Burt, Frank Byron, Frank Bush, John B. Barton, Park Byers, George C. Boniface, Jr., Nat Brown, Al Bellman, Charles B. Barnold, Richard C. Barry.  
Will M. Cressy, Charles Lee Calder, Pierre Camille, Jack Campbell, John Canfield, Robert Carlin, Alexander Carr, George M. Carson, Robert Carter, Wilfred Clark, Harry Corran Clarke, L. W. Clifford, Morris Cronin, Ed F. Corelli, Frank Coughlin, Lew Crane, Clifton Crawford, John P. Curran, Billy Clark, James J. Corbett, Fred M. Cady, Lee Carlin, Harry Clive, Sam Collins.  
Edward F. Dano, George W. Day, Frank De Witt, Sydney Deane, Thomas Dempsey, Emmett De Vore, Henry P. Dixon, William A. Dillon, Arthur Don, A. G. Duncan, Al Dorob, Peter F. Diller, Walter Daniels, Robert L. Daily, Peter Donald, Patsy Doyle, John De Loria, James F. Dolan.  
Sam Elton, Gus Edwards, Fred Elmer, Wheeler Earl, Charles E. Evans, Julius Ellinger, George Felix, Raymond Finlay, Harry S. Fern, Dick Farnum, Arthur Forbes, E. J. Flanagan, Charles Forrester, Frank Flood, Harry Foy, Al Fillion.

Master Gabriel, Edward F. Gallagher, Jules Garrison, Dave Genaro, Richard Golden, Horace Goldin, Cliff Gordon, William Gould, Hal Godfrey, Sydney Grant, Charles Grapewin, Edward Gray, Grant Gardner, Harry Gilfoil.  
Gene Hughes, Bob Hardy, James Harrigan, John Hyams, Lee Harrison, Lewis Hart, A. F. Hawthorne, Harry Hearn, Thomas Hearn, Quinton Hymack, Taylor Holmes, W. H. Hickey, Bert Howard, Eugene Howard, E. F. Hawley, Nat Holmes, J. B. Harland, George Herman, Dan Harrington, George Hickman, Fred Hallen, Dan Hlatt, Charles Harding, Paul Hickman, Harry Hickman, Frank Howard.  
Thomas H. Ince, William A. Inman.  
Joe A. Jenz, John Johnson, Walter Jones.  
Joe Kane, Joe Keaton, Thomas Kelly, John T. Kelly, Clayton Kennedy, S. Miller Keut, R. G. Knowles, C. W. Kolb, Walter C. Kelly.  
Al Lamar, Ed. Ladd, Andy Lewis, Al Lawson, Harry Lee, James Leonard, Dave Lewis, Dick Long, Nick Long, William Lester, Jack Lorimer, Bert Levy, Harry Louder, Herbert Lloyd, Harry Ladell, Eddie Leonard.  
James J. Morton, Francis Morey, George Musart, Kellar Mack, Carlton Macy, Homer Mason, Bobby Matthews, Frank Mayne, Caro Miller, Charles B. Middleton, George R. Mullen, Tim McMahon, Ned Monroe, John A. Murphy, J. H. A. Mack, John Murray, Lewis McCord, Benjamin J. Miles, W. H. Mack, Charles Mason, Joe B. Maxwell.  
Harry B. Norman, Bobby North, James Neill, Dave Nowlin, Fred Niblo, Thomas J. Nawn, Jack Norworth, Al North.  
Hazel O'Brien, Frank Otto, Frank Orth, Carl Pantner, Arthur Prince, Walter E. Perkins, Tony Pearl.  
Ernest A. Rackett, Frank Rodolph, Fred Ray, Frank Rice, Ed. F. Reynolds, James Rice, William Robyns, Will Rogers, E. A. Russell, Pat Rooney, Julian Rose, Thomas J. Ryan, Charles O. Rice, George B. Reno, John C. Rice.  
Charles F. Semon, Chalk Saunders, Robert Scott, Sam Shannon, Al Shan, Louis Simon, Charles Smith, John Stanley, Willard Simms, Fred St. Onge, Lew Sully, Fred Stone, Thomas Seabrooke, Dan Sherman, Charles R. Sweet, Cal Stewart, Walter Shannon, Julius Tanner, Harry Tate, George Thatcher, William H. Thompson, Tweddle, Howard Truesdell, Frank Taylor, Joe Tucker, Howard Thurston, Frank Taylor, Billy Van, E. Van Alstyne, Harry Vokes, Walter Vasco, Harry Von Tilzer.  
Clarence Wilbur, Harry Williams, Harry Watson, Jr., Frank T. Ward, Charles Wayne, Joe Welch, Roland West, Arthur Whitelaw, Al H. Weston, Clay-

#### COLONIAL.

Marie Dressler Continues—Ella Snyder and Billy B. Van Score.

Marie Dressler, with her budget of snappy songs, was retained for a second week, and again her friends and admirers testified their approval in an emphatic way. Ella Snyder and her West Point Cadets in Jack Mason's splendid production, Commencement Day, were one of the big hits of the week. Billy B. Van and Rose Beaumont, assisted by Frank C. Evans, Charles H. Gray and Nat Whitestone, pleased in Luke O'Reilly's sketch, The Other Boy. Imro Fox made his first appearance since his recent serious illness, and in addition to his usual routine of tricks presented a new puzzle called "The Box of Cagliostro," which kept the audience in a guessing mood. Mr. Fox still has his suave manner, which makes his act extremely enjoyable. Chris Richards was seen for the first time in New York this season, and repeated the rousing success he scored here last year. His dancing is a revelation in the humorous possibilities of the human legs. The Nichols Sisters were, as usual, very entertaining with their genuine dandy talk and songs. Ida Fuller offered her splendid dance creations for a second week, and they won favor. The bill also included Wills and Hassan, Cooper and Robinson, and pictures of the Briarcliff auto race.

#### ALHAMBRA.

Zelle De Lussan, Eugene Jepson, Irene Franklin, Herbert Brooks and Others.

Manager Percy G. Williams, in spite of the approach of the warm weather, continues to give his patrons the very best bills the market affords. Lovers of good singing were charmed last week by the beautiful voice of Zelle De Lussan, who sang superbly. A solid success was scored by Eugene Jepson, who is unctuously personified in George Ade's comedietta, The Mayor and the

#### NEW VAUDEVILLE ACTS.

A PUZZLING SENSATION AT THE HIPPODROME AND MANY OTHER NOVELTIES.

Onalp, Charles W. Bowser, Edith Hinkle and Company, William H. Macart, Jean Lenox, and Carolyn Booth and Olive Crain.

The following new acts were seen in the New York theatres last week:

#### A Remarkable Novelty.

Onalp, billed as "the Hindoo Mystery," was shown for the first time last week at the Hippodrome. The management thought so highly of the novelty that it was given a special place on the bill, the curtain being used before and after its presentation to allow for the elaborate setting required. At the opening of the act a Hindoo temple is shown, with a statue of Buddha in an elevated position. Eight bearded and turbaned priests and a similar number of dancing girls appear and go through a short ceremony. A tall man in evening dress then comes on and has a pantomimic conversation with two of the priests. They agree to his proposition and go to one side to escort to the temple a young man dressed in a white flannel suit. An upright piano is then brought on the stage and placed in the center of the temple. The white-dressed youth seats himself on the piano stool and plays discords for a few moments. The tall dark man then mounts a platform back of the piano and proceeds to hypnotize the player. When he has him well under control he plays a classical selection. The hypnotist then makes passes over the piano itself, which begins to rise slowly from the floor. The pianist goes up with it, the stool remaining behind, and the player apparently seated on atmosphere. The instrument reaches a height of about eight feet, when it begins to revolve. It finally reaches an upside down position, and remains that way for fully a minute. The pianist never stops his performance of the "Merry Widow" waltz, which he plays quite as well in the upside down position as when seated naturally at the keyboard. The most startling part of the performance occurs when the piano and player are made to revolve at the rate of about forty revolutions per minute, and the melody comes from the keys as accurately as before. While it is revolving the piano is lowered until the corners are in danger of striking the floor, and it is then slowly lowered the rest of the way, the player finally landing on his seat as at the beginning. The hypnotist then brings him out of his supposed trance, and the two men walk off arm in arm. While the piano is raised to the highest point an immense iron hoop is passed around both piano and player, and a smaller hoop is passed around the body of the pianist. The whole performance is given in the full glare of the calcium and footlights, and every opportunity is given the skeptical ones to speculate on the means by which the extraordinary trick is accomplished. Taken in its entirety, the act is one of the most puzzling and interesting mysteries ever presented in New York.

#### A Novel Sketch.

A sketch on novel lines was offered at Pastor's by Charles W. Bowser, Edith Hinkle and company, who headed the bill. It is called Superstition, and was written by Oliver White, who supervised its production. Good taste was shown in the setting, which was carefully arranged, the smallest details being looked after. The scene is laid in the reception room of a clairvoyant, who in this case is a good-looking young woman. A reporter for a "yellow" newspaper chats with the seer, and it is shown that the seer is working on an assignment that deals with the exposure of the frauds practiced by "second-sight-ers." The woman tells him that she expects a visit from a prominent politician, and the reporter, scenting a big story, hides behind the window curtains. The politician enters, talks a great deal and gives away several secrets. The clairvoyant manages to keep him interested long enough to prevent his appearance at the City Hall to vote on some big steal, and he is naturally perturbed. The reporter is discovered and wonders why the politician is not disconcerted. The climax comes with the announcement by the politician that he has just purchased the paper on which the reporter is employed, but as the latter is promised a raise in salary he is not downhearted over the fiasco of his "big story." The sketch is quite out of the ordinary and holds the interest of the audience from first to last. Mr. Bowser, whose experience as a comedian extends over a long period, played the politician in a highly satisfactory way. It is a semi-serious role and quite away from the parts with which Mr. Bowser has been identified. Miss Hinkle was excellent as the clairvoyant, and Frederick E. Duff scored as the reporter. The little play pleased the Pastor patrons, and several curtain calls rewarded the performers for their very earnest work.

#### An Author-Vocalist.

Jean Lenox, who wrote the words of "I Don't Care," "Smile On Me," "And the World Goes On," and other songs, made her first appearance as an entertainer at the Fifty-eighth Street Theatre. Her opening song, "In a Motor Car," was sung with several effects, including head-lights, a horn and a breeze that blew her veil toward the audience. The drop was then lowered, and, with Harry O. Sutton at the piano, Miss Lenox sang "If I Could Be Like Pa," and "Whistle If You Want Me, Dear." In the latter song Miss Lenox used a mirror somewhat after the plan originated by Alice Lloyd, throwing the reflection into the faces of different people in the audience. As an encore she sang a verse of "I Don't Care," as she had pictured it when she wrote it, and then gave an imitation of Eva Tanguay as she sings it. Mr. Sutton, who played the accompaniments, is the composer of the music of all the songs used in the act.

#### A Playlet with Songs.

Carolyn Booth and Olive Crain appeared at Pastor's in a sketch called A Model Maid, written for them by Louis Hallett. Miss Crain appears as a young society woman who is engaged to be married. A sister of her fiancé, who is rather inquisitive, takes a position in the household as a maid, but her deception is seen through and at the end there are mutual explanations and forgiveness, followed by a duet. The young women made a good impression, especially with their singing, and the sketch is neatly presented.

#### A Clever Monologist.

William Macart, the comedian, made his first appearance at the Fifth Avenue Theatre as a monologist, and gave a very good account of himself. He has a lot of original material and some that is slightly worn, but everything he said or sang was well received. He has an easy manner, a quick delivery, and a method not unlike that of Ears Kendall. He was particularly good in his songs, his clear, sharp enunciation being a treat in itself.

#### THATCHER JOINS EVANS MINSTRELS.

George Thatcher, the veteran minstrel man, has been engaged as one of the principal members of the company that is to support George Evans in his Honey Boy Minstrel enterprise, which will start on tour early in August, under the management of Cohen and Harris, who are trying to secure as many of the old-time burnt-cork favorites as can be gathered together.

## Vaudeville Comedy Club

147 WEST 45TH STREET  
NEW YORK

Telephone 394 Bryant

#### OFFICERS

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Address all Communications to the Secretary

NEW YORK May 1, 1908.

Mr. Harrison Grey Fiske,  
Editor of the New York Dramatic Mirror,  
New York City, N. Y.

Dear Sir:—

At a regular meeting of The Vaudeville Comedy Club, held at the Club House at 147 West Forty-Fifth Street, April 26, 1908, it was resolved that THE NEW YORK DRAMATIC MIRROR be designated as the official organ of the Vaudeville Comedy Club.

We shall advise our members to the effect that in future all official notices and news shall be published in THE MIRROR.

Very respectfully yours,

JAMES J. MORTON

President.

ton White, Burt Wiggins, Jake Willard, Gus Williams, George T. Wilson, Jack Wilson, E. L. Winchester, Horace Wright, Fred Walton, J. Royer West, Fred Warren, Marshall P. Wilder, John W. World, Cary Wilbur, John A. West, Nat M. Willis, C. W. Williams, W. B. Watson, Harry Watson, Willy Zimmerman, Adolph Zink.

#### SWINDLER CLEARS \$9.75.

A recent issue of a paper published in Danville, Va., contains a touching story. The man who was "touched" is one of Danville's leading merchants. The other day a smooth stranger came into his store and told the merchant that he was a contracting agent for Buffalo Bill's Wild West. He also stated that he was an Elk and an Eagle, and as the merchant belongs to the latter fraternity he listened patiently to the story of a brother in hard luck. The stranger told of an expected check that failed to arrive, and asked for a loan of \$10, offering as security a fine gold watch. The loan was made and the stranger asked for an envelope in which to place the watch. While the merchant's attention was drawn to a customer the man with the "Eagle" eye slipped a 25-cent watch into the envelope, which the unsuspecting Danville man placed in his safe. Several days afterward the merchant, wondering why the Buffalo Bill man did not return, opened the envelope and found that he had been "buffaloed." The envelope man is said to weigh 175 pounds, is about forty years of age, and has a very smooth face.

#### AERONAUT FALLS 2000 FEET.

S. A. McCormick, of Omaha, the aeronaut, had an experience on April 28 that he will not soon forget. He was giving an exhibition at White City, Fort Worth, Texas, and when his balloon had reached a height of 2,000 feet he started to descend with a parachute. The safety device became torn and he fell swiftly to the ground, making a complete somersault before he struck. He was picked up unconscious but revived in the hospital and will recover. He will resume his hazardous vocation as soon as he regains his strength.

Manicure. Laughter ruled during the presentation of At Hensfoot Corners, given by Mr. and Mrs. Jimmie Barry and company. This is the best skit Mr. Barry has ever turned out. Irene Franklin was encored repeatedly, and her songs, as well as the pianoing of Burt Green, were thoroughly appreciated. Herbert Brooks showed even the women in the audience that the interior of a trunk is a place of mystery. His card tricks were also very good. Harry Gilfoil entertained cleverly with imitations of dog fights and other things. Matthews and Ashley tried some new songs successfully in The Hold Up, and Collins and Hart were back in their old position as "closers" in their funny burlesque acrobatic specialty. De Haven and Sidney opened the performance in their smart dancing turn, and some good films were shown by the vitagraph.

#### THE MUDGE VESTS.

Ever since R. C. Mudge has been in the agency business his friends have noticed that his ample chest has been adorned with vests that make the best Woodruff creations appear absolutely tame. The secret has leaked out that they are the handiwork of the accomplished wife of the big agent, who is known professionally as May Belfort. Mrs. Mudge brought over the very expensive materials on her last trip from England, and she whiles away her leisure time in making the wonderful waistcoats. The buttons on some of them cost £2 (\$10) each, and it takes more than the usual half dozen to fill the space between Mr. Mudge's necktie and his waist line.

#### YOUNG ROOSEVELT HELPS THURSTON.

Quentin Roosevelt, youngest son of the President, made his debut on the stage at the Columbia Theatre, Washington, on Friday evening last, when he acted, together with little Florence Dixon, the seven-year-old daughter of Senator Dixon, of Montana, as a volunteer, when Howard Thurston called for youthful assistants to help him in his egg trick. The newspapers of the entire country carried stories of the occurrence on Saturday, and the Friar who looks after the interests of Kellar and Thurston is "dee-lighted."



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We've just returned from Omaha, we came in on a parlor car. Says Jingles, I am glad we're back. Louise told Pa to hire a hack. He hired a hack; it was so swell. We rode to Ehrich's big hotel.

**KEATON**

And Buster he began to smile; He said Let's go to Coney Isle. We play Hoboken, Mother said; You kids had better go to bed. The table, too, began to leg. But Pa just kicked it on the leg.

—SAN ENRIQU

Poll's, Scranton, this week. Hartford to follow.

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## IRENE FRANKLIN.



Photo Prince, Washington, D. C.

Irene Franklin, whose picture appears above, has made a genuine and well-deserved success during the past season, in a specialty that embraces several carefully thought-out character studies. Her impersonation of a saucy "kid" is a gem, and the others are equally good in their way. Her songs have been well chosen, and there are none introduced for the sake of killing time. Miss Franklin has the advantage of being assisted by Burt Green, the popular pianist, whose long experience in vaudeville has given him a thorough knowledge of the intricate work demanded of a first-class accompanist. He helps materially in bringing out the fine points of Miss Franklin's work, and is an important factor in the act that has placed Miss Franklin in the front rank as an entertainer.

## THE KEITH AND PROCTOR THEATRES.

The Love Waltz Continues to Please—The Four Mortons and Sidney Drew Score.

Fifth Avenue.

Jesse L. Lasky's production of The Love Waltz continued to attract large audiences during its second week, and the work of Audrey Maple, Alfred Kappeler and the other members of the cast won liberal applause. Jessie Millward, assisted by Brandon Hurst, did some splendid acting in The Queen's Messenger. Ethel Levey sang several songs, making a special hit with a "Prairie" song, the chorus of which had to be repeated several times. On Thursday afternoon Miss Levey's little daughter was in a stage box, and after some coaxing sang the whole chorus through without a break, much to the delight of the audience. Howard and North went over the days of their boyhood and recalled many happy recollections. Madden and Fitzpatrick scored heavily in The Turn of the Tide. Kelly and Rose sang splendidly, and the Three Meers opened the bill with their amusing comedy wire act. William Macart's act is reviewed in another column.

Fifty-eighth Street.

The Four Mortons topped the list in their singing and dancing act, and were well received. Little Clara is still the big feature of the act, and is as charming and refined as ever. The song she sings in the shamrock hat is a gem. The Novellas scored in their impressive acrobatic act, in which several animals are used. Shean and Warren brought screams of laughter with Quo Vadis Upside Down, and Lew Hawkins monologued and sang amusingly. John W. World and Mindell Kingston shared the honors with the headliners. Miss Kingston has a sweet and powerful voice that she uses with great skill, and is, besides, an extremely clever little actress and a graceful and agile dancer. Mr. World is a smart comedian, and their travesty on grand opera won them several well-earned recalls. Ethel McDonough was fetching in her drum and xylophone specialty, and the Rose De Haven Sextette kept things moving briskly in The Understudy. The new act of Jean Lenox is reviewed elsewhere.

125th Street.

Sydney Drew and company were the principal attraction, presenting Billy's Tombstone. Mrs. Drew has retired temporarily from the cast, and her place was taken by Frances Keenan, who played Alice Hargrave, the unsympathetic sister, superbly, thus keeping up the splendid record made by the sketch. Minnie Seligman and William Bramwell found favor in A Dakota Widow. Sydney Deane and company, with George Roland playing the part of Prisoner No. 2, received warm applause. Katie Barry was given a hearty welcome, and her quaint methods made her a big favorite. The Sleds were amusing in The Mysterious Hotel, and the Six Musical Novels offered their finely staged act. In Old Seville, Cones and Grundy won laughs, and Ruby Raymond, assisted by Chester and Jones, offered an excellent acrobatic, singing and dancing turn.

## FLORENCE HAMILTON'S SUCCESS.

Florence Hamilton and her company of five people opened in Stanley Clishy Arthur's sensational melodramatic racing sketch, entitled Queen of the Turf, at Hathaway's Theatre, Malden, Mass., on April 20. The sketch was an instantaneous hit, and Miss Hamilton as "the scarlet tout" has a part that she plays in a very artistic manner. Manager Tuck, of Hathaway's, at Malden, was highly pleased as the audiences were large and very enthusiastic. Miss Hamilton opened at Hathaway's Theatre, New Bedford, April 27, and Managers Baylies and Hathaway stated that the sketch was one of the best they had ever played in the house. The New Bedford Times of April 28 says: "Florence Hamilton in The Queen of the Turf, her new sketch, scored a tremendous hit, and the sketch is considered by the management of the theatre one of the best they have played here this season. Miss Hamilton was charmingly groomed, and had her audience with her throughout the entire sketch. Her command of picturesque slang has not been equalled this season. Her acting was admirable, as was that of her associates in the sketch."

## HOUDINI'S GREAT JUMP.

Harry Houdini set all Boston agog on Thursday by jumping from the Harvard Bridge into the Charles River, after being heavily manacled and handcuffed by members of the Boston police force. A chain of one-inch links was fastened about his neck and arms, and his hands were fastened behind his back with the cuffs. It is needless to say that in thirty-one seconds he appeared on the surface of the river waving the handcuffs and smiling in response to the cheers of the thousands gathered on the bridge and the banks of the stream. The distance to the water from the bridge level is twenty feet, and the river at this point is eighteen feet deep. The feat was witnessed by Mayor Hibbard, of Boston; Mayor Wardwell, of Cambridge, and a dozen reporters who wrote glowing stories of the event, all of which helped to improve business at Keith's Theatre.

## PASTOR'S.

Charles Bowser and Company and Frank Bush Divide the Honors.

Charles Bowser, whose name and face are familiar to millions of theatregoers, topped the bill, and, assisted by Edith Hinkle, presented a sketch that is reviewed elsewhere. Frank Bush, the old reliable laugh-producer, was an extra attraction and had everything his own way. He had a few new stories, and the more ancient ones took as well as ever. Alice Hanson and Gusie Nelson were very amusing in their cleverly arranged budget of nonsense. Bert and Rene Vedmar did some very good stunts in the line of comedy acrobatics. Rosina and Thomas Razzari have an entertaining magical act that includes several excellent illusions. The De Muths whirled about the stage very gracefully in an exhibition of grotesque and straight dances that shows their skill to perfection. Henry Potter and May Harris are clever gymnasts and have an effective routine of tricks. Burke and Finn in an athletic specialty, the Grotesque Randolphs, Mr. and Mrs. Lew Stanley, singers; Booth and Crain (whose act is reviewed in another column), Keeley and Parks, and the vitagraph pictures of the Briarcliff motor car race were the other numbers.

EUGENE JEPSON.



Photo Rockwood, N. Y.

Eugene Jepson, pictured herewith, is one of the few legitimate actors that have made a positive success of the vaudeville experiment. In George Ade's sketch, The Mayor and the Manicure, he has a vehicle that fits him to a dot, and that it suits the public and the managers is proved by the fact that Mr. Jepson has been booked solid for one year ahead. The only time he will lose for the next twelve months will be two weeks in filling dates over the Orpheum Circuit, made necessary by the long jumps. He will go direct to the West, spending the entire summer there and will start back in the Fall to fill engagements in the principal Eastern houses.

## THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Four Mortons, The Love Waltz (third week), Eugene Jepson and company, Sydney Deane and company, Knight Brothers and Sawtelle, Henry Clive and company, Annie and Effie Conley, Sadie Jansel.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Eva Tanguay, Ye Colonial Septette, Four Fords, Howard and North, Dan Burke and his School Girls, Three Mosher Brothers, the Placerville Stage, Farrell-Taylor Trio.

KEITH AND PROCTOR'S 125TH STREET.—London Fire Brigade, Louise Randolph and company, Wilfred Clarke and company, Shean and Warren, Felix and Calre, Rialto Comedy Four, Camille Trio, Elsie Faye and Boys.

COLONIAL.—Yorke and Adams, A Night on a Houseboat, Pat Rooney and Marion Bent, Flavia Arcaro, Julius Tannen, Coram, Bessie Valdare Troupe, Jack Wilson Trio, La Gardesia.

ALHAMBRA.—Eddie Foy, Bijou Fernandez, W. L. Abington and company, La Scala Sextette, Barnold's animals, Les Amates, Kelly and Kent, Ray Cox, Deano Brothers, Swor Brothers.

PASTOR'S.—Yorke Comedy Four, Libby Blondell, Smith and Baker, Mr. and Mrs. Browning, the Lippicotts, Adams and Mack, Mons. Herbert, Cycling Brunettes, Kenall, Rosa and Crittenden, Bradley, Angelo and Purcell, Butler and Lamar, Pike Brothers, Juggling De Lisle.

HAMMERSTEIN'S VICTORIA.—Ethel Levey, Billy B. Van and Rose Beaumont, Harry Gilfoil, Louis Simon, Grace Gardner and company, the Novellas, Keefe and Pearl, Thorne and Carleton, Bowser, Walters and Crocker, McNamee.

## The Burlesque Houses

DEWEY.—The California Girls entertained their Eastern friends in clever fashion and scored a big hit. Sam J. Adams leads in the funmaking, ably assisted by Orietta and Taylor, John and Tillie Cohen, La Belle Marie, the Three Heumans and others. The Sultan's Wives and The Girl from Chelsea are the burlesques. This week, Pat White's Gaiety Girls.

GOTHAM.—The Kentucky Belles were seen to advantage in a merry mélange of mirth and melody, attracting excellent business. This week, Thoroughbreds.

LONDON.—The Strolling Players in The Belle of Avenue A were well received. This week, Parisian Belles.

MURRAY HILL.—The Bon Tons, including Woods and Greene and Rawson and Claire, scored heavily. This week, Rents-Santley company, with May Howard.

MINER'S BOWERY.—Miss New York, Jr., drew good crowds, and hits were made by Ampere, Perry and White, and others. This week, Big Sensation.

MINER'S EIGHTH AVENUE.—The Yankee Doodle Girls attracted many patriotic citizens, who seemed pleased. This week, Merry Makers.

GRAND THEATRE.—This house opened last week as a burlesque theatre, under the direction of the Columbia Amusement Company, with the Jersey Lilies. This week, Rose Hill company.

HURTIG AND SEAMON'S.—Sam Scribner's Big Show pleased good audiences. This week, Greater New York Stars.

## NEW SKETCH PRODUCED.

Mr. and Mrs. Gardner Crane produced a new one-act comedy, by Mrs. Crane, called Pixley's Prodigal Parents, at Hathaway's Theatre, Malden, Mass., on Monday evening, April 27. The little play bids fair to be a great success. It is said to be an almost continuous laugh from the rise to fall of the curtain. The scene is laid on the lawn of a suburban home, and, while built for comedy, it succeeds in telling a very interesting story with something of a moral. Five people are concerned in the play, and each has a considerable share of the business to carry. Both Mr. and Mrs. Crane have very congenial characters to portray.

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## HAMMERSTEIN'S VICTORIA.

Alice Lloyd, William Courtleigh and the McNaughtons Features of Good Bill.

Alice Lloyd made what will probably be her last appearance in vaudeville, at least for some time to come, and her admirers gathered in great crowds to hear her sing her dainty songs. William Courtleigh and his clever company were seen once more in Peaches, the best sketch ever turned out by George V. Hobart, and scored a big laughing success. The McNaughtons were also featured and their repartee and other amusing tricks brought down the house. Ben Welch's Hebrew and Italian character sketches were well received, and Ticks and Clicks, by T. O'Brien-Havel and Effie Lawrence, seemed to please immensely. John E. Hazard monologued effectively, and his original verses were enjoyed. Another good turn was that of Wilbur Hill and Willette Whitaker, Miss Whitaker's songs bringing hearty applause. The Martin Brothers did splendid work on the xylophones, and Alvaro and Othello opened the bill with one of the best and neatest acrobatic acts seen here this season. The recent automobile race was shown by the vitagraph.

## ANOTHER JUBILEE.

William L. Lykens and Jack Levy will have a jubilee at Weber's Music Hall on Sunday evening, May 10. Mr. Lykens is doing most of the work in arranging a big programme, but will turn over his share of the proceeds to his partner, who has been very ill for some time past, and is about to take a trip abroad in the hope of regaining his health. Among the volunteers announced are Ezra Kendall, Gertrude Hoffman, Belle Blanche, Georgia Caine, Four Mortons, Richard Golden, Julie McCree, Joe Morris, Harry Von Tilzer, Arthur Dunn and Marie Glasier, Frank Hamilton, Eddie Leonard and boys, Twinn Trio, John W. Ransome, Edmond Hayes, Maurice Levi and band, Jess Dandy, Maggie Cline, Nella Bergen, Jack Norworth, and Melville and Stetson.

## ATLANTIC GARDEN CELEBRATION

On the evening of May 8 there will be a great celebration at Atlantic Garden, on the Bowery near Chatham Square, to commemorate the fifth anniversary of the opening of the house. For a half century the old hall has entertained many millions of people, and many performers who are now drawing very large salaries received their first opportunities on its boards. It is the intention of the management to gather together for this jubilee as many of the people who were associated with the house in the old days as possible, and to make the occasion a genuine reunion of the veterans of vaudeville.

## GUS HILL INVESTING IN VAUDEVILLE.

Gus Hill is preparing to enter the vaudeville field in a novel way. He is preparing to organize two complete traveling vaudeville companies, for which he has been assured booking in Keith and Proctor theatres. His companies will be large enough to supply the entire bills in the theatres they play, the programmes consisting of American and European feature acts and closing with one-act musical comedies. Mr. Hill now has a representative in Europe looking for suitable acts.

## RASCALS SENT TO PRISON.

Brayton Bentley and John Athos were arraigned before Judge Rosalsky in General Sessions last Wednesday and received sentences for swindling. They conducted an office on Sixth Avenue and purported to be the European Amusement Company. They pleaded guilty to cheating several unsuspecting youths out of sums of money by promising them employment as theatre managers and cashiers. Bentley was sent to Sing Sing for two years and four months, and Athos will retire for one year to the penitentiary.

## UNA CLAYTON'S PLANS.

Una Clayton, the wife of Francis Morey, first vice-president of the Vanderbilt Comedy Club, has just completed a musical comedy for a well-known manager, and it will be accepted if Miss Clayton will agree to play the principal role. She has the matter under consideration, but as her new sketch, His Local Color, has earned for her an offer of consecutive time in vaudeville for next season, she may wait to make her debut in musical comedy until the following season.

## THOMPSON SECURES WATERLOO.

William H. Thompson has purchased through Samuel French, the acting rights of Waterloo, the one-act play in which the late Henry Irving made one of his greatest hits, and will present it, with special settings and accessories in vaudeville next season. The royalty to be paid for the use of the piece is said to be the highest ever paid for a one-act play. Mr. Thompson will sail on Wednesday on the Lucania to confer with Conan Doyle, the author of the play.

## NEW FELIX AND BARRY ACT.

Next season will see the debut on the stage of Clara Barry, the youngest of the children of the late William Barry. She will join the Felix and Barry company, which will then include one Felix and three Barrys, Lydia, Emily and Clara. Clara is the seventh of the Barry family to adopt the profession, the others being Billy, Charles, Frank, and Bobby. The Felix and Barry company will put on an entire new act next season that will contain much novel business.

## OPERATION ON MABEL FENTON.

Mabel Fenton (Mrs. Charles J. Ross) underwent an operation at a private hospital in this city on Sunday for the removal of a clot of blood from a vein in her left foot. Two weeks ago she had a fall at her home and injured her foot in such a way that she was forced to retire from the Joe Weber company, of which she was a prominent member.

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## OFF TO EUROPE.

Ed Gray, "the tall tale teller," will sail Wednesday, May 6, on the Oceanic to spend six weeks in Europe. He will open June 8 at the Oxford, London, returning later to play a solid season of American time. Milt Wood will sail with him and will open at Birmingham, England, May 18.

Edward B. Adams and his wife (Lillian Hoerlein) leave for Europe May 6. Miss Hoerlein will open at Budapest, Hungary, May 30, for a month, with other European cities to follow. Miss Hoerlein has made a great success with her change act, which is beautifully costumed. Mr. Adams arranged and wrote all the songs, and they have made hits.

Buckner, the cyclist, sailed on May 2 to book American acts in Europe and vice versa. On the same date Walter C. Kelly, Eddie Leonard, and Ted Marks started for the other side.

Mr. and Mrs. Harry Williams have fixed on May 19 as the day of their departure on a trip around the world. Dave Montgomery will be in their party.

On May 21 Jules Hurlitz and Harry Seamon will sail for Europe on a sight-seeing tour.

Others who will sail soon are Zelle De Lusen, Jennie Jacobs, Daly and O'Brien, Percy G. Williams, Martin Beck, and Ethel Levey.

## IRENE FRANKLIN WINS CONTEST.

The voting contest arranged by Percy G. Williams, with a view to ascertaining which of the comedians that have appeared on his circuit this season is the most popular, resulted in favor of Irene Franklin, who received 7,414 votes. The ballots were received at the Colonial, Alhambra and Orpheum. Several of the contestants who received very few votes were eliminated in the middle of the week. The votes for the others who were in the contest to the end were: Eva Tanguay, 6,083; Alice Lloyd, 2,948; Vesta Victoria, 2,141; Gertrude Hoffman, 1,768, and Marie Dressler, 1,702.

Up to Saturday evening it looked as though Eva Tanguay would win easily, but the friends of Miss Franklin rallied on Sunday, and she secured the much coveted honor.

A remarkable feature of the contest is that Miss Franklin, so far, has not been billed or featured like her competitors, and it is evident that in spite of that fact she has won a secure place in the affections of the patrons of the Williams houses.

## PICTURES AT HARLEM OPERA HOUSE.

The change of policy at Keith and Proctor's Harlem Opera House took place yesterday, when the splendid stock company gave way to the moving-picture style of entertainment, the prices being reduced to five and ten cents, with box seats at a quarter. This is the third of the Keith and Proctor theatres in this city to be given over to the picture craze, the Union Square and Twenty-third Street having been used for a similar purpose for some weeks past. The Fifty-eighth Street will follow suit shortly, and this will leave only the Fifth Avenue and 125th Street as homes of high-class vaudeville.

## LEOPARDS ESCAPE INTO AUDITORIUM.

The Zoo in Baltimore was the scene on Thursday evening last of a scare that verged on a panic. Madame Loi was exhibiting a troupe of seven trained leopards, when two of them made flying leaps that landed them outside the cage, which, as is usual, had no roof. One of the animals jumped over a ladder in the gallery and clawed him so severely that the lad had to be taken to a hospital. The audience was controlled with the greatest difficulty. The leopards seemed as frightened as the people, and the attendants soon drove them into corners, captured them and put them back into their cages.

## CONNELLY'S BIG SEASON.

Edward Connelly is now in the final weeks of his most successful season with George Ade's one-act play, Marse Corington. Mr. Connelly has been the headliner of Martin Beck's Orpheum Road Show this season, which has beaten its own past records; and everywhere the company has played Mr. Connelly and his associate players have received notices of the most flattering kind. The company has still several weeks to play in the Keith and Proctor theatres.

## VAUDEVILLE JOTTINGS.

Clara Blandick, leading woman with Cyril Scott in The Royal Mounted, has been engaged by John J. Donnelly for Marie R. Schrader's one-act play, The Rancher, in which Mrs. Frances Pratt will be seen on Broadway within the next two weeks.

Louise Montague is considering a vaudeville venture and gave a trial performance of a new sketch at Wallack's Theatre on the afternoon of April 27. Miss Montague won fame several years ago as the "110,000 beauty."

Elsie Leslie and Jameson Lee Finney have arranged to appear in a sketch by Clyde Fitch.

Koli and Dill may accept a very liberal offer to appear at Hammerstein's Victoria for one week.

O'Brien, Havel and Effie Lawrence are rehearsing a new sketch, entitled The Call Boy, written by Will M. Cressy.

Louise Randolph, one of the favorite players of the Keith and Proctor stock co. at the Harlem Opera House, is headlining the bill at the 125th Street this week in a sketch called The Password, by Rudolph De Cordova and Alicia Ramsey.

Joseph Hart and his wife, Carrie De Mar, sailed for London on Wednesday on the "Lucania." Mr. Hart will stage The Pottery Winner and other acts in England, and Miss De Mar will appear at one of the London halls.

The regular Wednesday matinee at Weber's will be omitted this week, and instead Mr. Weber and his co. will give a complimentary matinee-to-day (Tuesday) to the members of The Merry Widow co., now playing at the New Amsterdam. Members of other co. now in town have also been invited.

Carita Day and her dancing boys sailed for Havana last week to open at the Payet Theatre for four weeks.

The playlet Married Life, presented by Mrs. James Richmond Glenny in vaudeville, was written and







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**RUSSELL, MADGE** (Harrison J. Russell, mgr.): Cleveland, Ohio, 4-16. SHOW GIRL: Milwaukee, Wis. 3-9.

**WILLIAMS AND WALKER**: Philadelphia, Pa. 11-16. WITCHING HOUR (Sam S. and Lee Shubert, mgrs.): St. Paul, Minn., 3-9.

## OPEN TIME.

**NEW YORK**—Albany—Hermann Blecker Hall, May 18-22, 23-30, June.

**OHIO**—Ada Nunda Theatre, in May. PENNSYLVANIA—Lafayette—Showalter's Theatre, May 14-20, June 1-30.

**Barnesboro—Morley Theatre**, in May.

## VAUDEVILLE JOTTINGS.

A big vaudeville entertainment was given at the Coliseum, Seattle, on April 23, by sailors from the warships at the Navy Yard, assisted by professionals from the Seattle Consulate houses. Some of those who appeared were A. H. Smith, D. J. Tension, C. B. Murray, Marco Twins, Cora Hummel, W. Rapoport, and Potter and Hartwell. The receipts were added to the Naval Relief Fund.

Grace Carroll Elliott, Louise McClure, Adelbert Engel, and Ernest Edwards, all well-known church and concert singers of San Francisco, have formed a quartette to sing in vaudeville. They have a sketch called the Artist's Dream.

Edna Luby's time over the Orpheum Circuit has been extended for several weeks, owing to her success in Chicago.

Bobby Harrington, formerly a boy soprano in vaudeville, has been engaged for the part of the college boy in The Honeycomb Trail at the Princess Theatre, Chicago.

Eddie Leonard will play a few dates in England this summer, but will return in time to rehearse with George Evans' Honey Boy Minstrels.

The work on the new house of the Empire Circuit at Ralph Avenue and Quincy Street, Brooklyn, will proceed the mechanics here against the property having been discharged in court last week.

Chris Richards will sail for Europe May 27 and will open his European tour at the Pavilion, London, early in June.

Louise Llewellyn (Mrs. Jule Walters) and Adelaide Walters have been very successful in vaudeville for the past few months, since they closed with The Shoplifter Co.

Peter Gorman, the popular manager of the Russell Theatre, Ottawa, has been appointed manager of the Auditorium, Britannia-on-the-Bay. This means that none but the best vaudeville will be given here.

The D'Arrive Sisters, who are now touring through Wisconsin, report that their rearranged act is meeting with success.

The first moving picture successfully taken from a balloon were secured in Germany last week by Herr Ernemann, a Danish engineer.

Fanny Rice will make her farewell appearance in vaudeville June 6, and a week later will debut as a circus clown. In October she is to begin a starring

## PLAY PUBLISHERS

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## NOTES OF VARIOUS ACTIVITIES.

Mrs. Joseph Arthur has three plays by Mr. Arthur that have never been produced, and were finished before the author died. Smoot, a comedy in four acts, is original in composition and highly humorous in situation and plot. The Cup, a vaudeville comedy sketch, requiring five people and two scenes, is a complete playlet adapted to the vaudeville stage and offering a novelty in its theme; Serine, in five acts, is an elaborate play of India, admitting of scenic splendor and filled with strong situations, a play each as only a manager like Mr. Belasco could produce. Mr. Arthur, in writing Serine, considered that he did the best work on Indian drama that he had ever written. All of these plays are available for production by the right parties, and communications should be addressed to Mrs. Arthur or her agents as announced in another column of this week's Mirror.

Bungalow sites are being given away at Roseland, in Elliott County, Ky., for the purpose of advertising a future theatrical resort. The Elliott Realty Company, Inc., 250 Broadway, New York, are the promoters of this property, of whom the particulars of this remarkable offer may be secured.

Barry O'Neill has been stage director with the Keith and Proctor interests for five years, three of which were spent at the 125th Street Theatre and the Harlem Opera House. Owing to the sudden change of policy of the latter house, Mr. O'Neill finds himself open for engagement for the first time in eight years. He invites offers with productions and may be addressed at 113 West Forty-ninth Street.

W. J. Brady will be at liberty for Summer stock after May 16. His character is his line of work.

Manager J. M. Rieger of the Napoleon (Ohio) Opera House, is prepared to book for next season. He plays but three attractions a month, and they must be good.

Harry M. Price, whose German comedy work is a laughing feature with the Boster Brown company, will consider offers for the Summer and next season. He is playing at the Majestic Theatre, Brooklyn, this week.

The Distinct Amusement Company, controlling a circuit of parks, fairs and theatres in the larger cities of the South, are now booking acts, stock, repertoire, musical and opera companies and other amusement features for the Summer months. The home offices of the company are located in the Theatrical Building, Memphis, Tenn.

With the closing of the Harlem Opera House Stock, Emille Melville, whose character work has been an artistic hit with that organization, is at liberty. She may be addressed at 312 West 11th Street, this city.

A comedian of much versatility is Ted V. Armond, who may be engaged for Summer stock or musical comedy. He closed recently with Beulah Poynter in Lena Rivers. Communications should be addressed in care of Burton Nixon, 1441 Broadway, New York.

An investor will find a rare opportunity for utilization of his capital by addressing (after reading "ad" in another column) "Stock Stars," care this office.

George Allison last week repeated his striking characterization of Sherlock Holmes at the Baker Theatre, Portland, Ore., and is this week playing Richard Sterling in The Climbers.

The Glen Cove (L. I.) Opera House is being entirely overhauled and rebuilt, and will be ready to open about the middle of June under new management. The house will seat about 500. Glen Cove is on the north shore or Sound side of Long Island, about twenty-eight miles from New York.

Joie Haines closed her engagement with Lillian Mortimer in Bunco in Arizona on March 21. She joined the Lafayette Players' Stock company at Detroit, Mich., April 19 to play characters.

Willis Woodward, the veteran publisher of popular music, has retired from active business, owing to impaired health. The Willis Woodward Publishing Company is now under the management of William A. Semple, who has succeeded Mr. Woodward as president.

"I Know That I'll Be Happy Till I Die," the new song, by Brd and Vance, published by Leo Feist, is proving a popular hit.

Mrs. Beaumont Packard, president of the Packard Theatrical Exchange, has had a number of first class city theatres placed in her hands for Summer stock, and responsible managers who are desirous of securing locations of this character would do well to consult with her.

William C. De Mille's very successful play Strongheart has been released for stock and can be secured through the American Play company, 1402 Broadway, sole agent for Henry R. Harris.

The dramatic and vaudeville agency of Betts and Fowler in the Theatrical Exchange Building, 1431 Broadway, is now in its third season of successful operation, during which time the agency has gained an enviable reputation with managers and professionals for its reliability and careful methods.

Robert, Harry and Roberto—Orph., Altoona, Pa. 4-9. Roberts, Pearl Elaine—Malone, Jonesboro, Ark. 4-9. Robins, and Children—Orph., Portsmouth, O. 4-9. Roca, Castrolino, O. 11-16.

Rogers and Deely—Grand, Pittsburgh, 4-9. Rock, Wm., and Maude Fulton—Grand, Pittsburgh, 4-9. Keith's, Boston, 11-16.

Rockaway and Conway—Orph., Salt Lake City 4-9. Rolfe's College Girls—Orph., Easton, Pa. 4-9. Rolfe's Six Little Girls and a Teddy Bear—Keene's, Bklyn., N. Y., 4-9. Burtis O. H., Auburn, N. Y., 11-16.

Rolfe's Ten Dark Nights—Shubert's, Utica, N. Y., 11-16. Rolfe's Ten Colonial Septette—K. and P. 5th Ave., N. Y. 4-9. Keith's, Phila., 11-16.

Rome, Mayo and Juliet—Grand, Nashville, Tenn. 4-9. Ronnies—Three—Family, Davenport, Ia., 4-9. Rooney and Bortz—Colonial, N. Y., 4-9.

Rosa and Vack—Family, Lebanon, Pa. 4-9. Rosel, Countess, and Fred Paula—Chase's, Wash. 4-9. Russell and Davis—Idle Hour, Atlanta, Ga.—Indefinite.

**RYAN, THOMAS J. AND MARY RICHFIELD**—Keith's, Phila., Pa. 11-16. Ryan and White—Keene's, Bklyn., N. Y., 4-9.

Salerno—Mal., Des Moines, Ia., 4-9. Salerno, June—Empire, Hoboken, N. J., 4-9. Seivast—Bijou, Decatur, Ill., 4-9.

Sandow and Lambert—Scenic Temple, Providence, 4-9. Sandwina, The—Grand, Syracuse, N. Y., 4-9. Santoro and Marlow—Orph., Turtle Creek, Pa. 4-9.

Star, Latrobe, Pa., 11-16. Savanna, Edna—Bijou, Plymouth, Eng. 4-9. Palace, Bristol, Eng. 11-16.

Schubert, Florence—Palace, Leicester, Eng. 4-9. Palace, Cardiff, Wales. 11-16. Palace, Warrington, Eng. 11-23. Palace, Blackburn, Eng. 25-30.

Sefton, Harry—Orph., Lancaster, Pa. 4-9. Sellman, Minnie, and William Bramwell—Chase's, Wash. 11-16.

Scott, Grant—Bennett's, Montreal, 4-9. Seibin, Lalia—Pol's, New Haven, Conn. 4-9. Seivast and Grovlin—Bijou, N. Y., 4-9.

Semon, Chas. F. Keith's, Columbus, O. 4-9. Semon Trio—G. O. H., Grand Rapids, Mich. 4-9. Seymour, O. G.—Orph., Kansas City, Mo. 4-9.

Shaw, Lillian—Mal., Jersey City, N. J., 4-9. Shaw, Lillian—Mal., Jersey City, N. J., 4-9. Shean and Warren—K. and P. 12th St., N. Y., 4-9.

Shenwork—Olympic, Chgo., 4-9. Shrode, Charles and Alice—Grand, Pittsburgh, 4-9. Shea's, Toronto, Can., 11-16.

Shugart—Pittsburgh, Pa. 4-9. Sigel, Clarence—Columbia, Chgo., 4-9.

Simms, Willard—Mal., Jersey City, N. J., 4-9. K. and P. 12th St., N. Y., 11-16.

Simon and Gardner—Hammerstein's, N. Y., 4-9. Smith and Campbell—Mal., Milwaukee, Wis. 4-9.

Smith, Chris, and Jones—Sisters—Keene's, Bklyn., 4-9. Smith and Baker—Pastor's, N. Y., 4-9.

**SNYDER, GEORGE B. AND HARRY BUCKLEY** Orph., Phila., 4-9. Keith's, Cleveland, 11-23. Snyder, Ella—Orph., Bklyn., N. Y., 4-9.

Snyder and Poole—Savoy, Beaver Falls, Pa. 4-9. Sol, Donita—Grand, Hamilton, O., 4-9. Phillips, Richmond, Ind., 11-16.

Southard, L. Ina—Vanderbilt, Virginia, Minn., 4-9. Spiller, The—Keith's, Boston, 4-9.

St. Alva and Moore—Family, N. Y. C. 4-9. St. Elton, Lee—Family, Lancaster, Pa., 4-9. Bijou, Pittsburgh, Mass. 11-16.

St. Onge Bros.—Mal., Chgo., 4-9. Stacey, Della—Grand, Nashville, Tenn. 4-9.

Stanley, Mr. and Mrs. Lew—Howard, Boston, 4-9. Steger, Julius—Orph., San Fran. 4-16.

Stone, Ivy—Scenic, Newwanda, N. Y., 4-9. Stutzman and Crawford—Family, Williamsport, Pa., 4-9.

Sully, Low—Orph., Bklyn., N. Y., 4-9. Sully, South—The Hippodrome, London, Eng. 27-30. Sully, Empire, New York, Eng. 1-13.

Swatcliffe Troupe—Hippodrome, London, Eng. 20-May 30. Swor Brothers—Alhambra, N. Y., 4-9.

Symonds, Jack—Pastor's, Portland, Ore., 4-9. Pantano's, Seattle, Wash. 11-16.

Talcott, The—Lyric, E. Liverpool, O. 4-9. Tangway, Eva—K. and P. 5th St., N. Y., 4-9.

Tannen, Julius—Colonial, N. Y., 4-9. Tancleton and Tancleton—Keene's, N. Y., 4-9.

Taylor, Eva—Mal., Milwaukee, Wis. 4-9. Tennis Trio—K. and P. 5th Ave., N. Y., 4-9. Pol's, Hartford, Conn., 11-16.

Terley—Lyric, Dayton, O. 4-9. The "Quartette"—Grand, Syracuse, N. Y., 4-9.

Thorne and Carlton—Hammerstein's, N. Y., 4-9. Thornton, James—Pol's, New Haven, Conn., 4-9.

Thurber, Leona—Pol's, Springfield, Mass. 4-9. Toledo, Sydney—Family, Carbondale, Pa. 4-9.

Trolley Car Troupe—Bijou, Oakland, Cal., 4-9. Truesdell, Mr. and Mrs.—Shubert's, Utica, N. Y., 4-9.

Turner, Bert—Empire, Topeka, Kan. 4-9. Tyrolens, The—Luna Park, Seattle, Wash. 4-16.

U. S. Navy Duo—O. H., Savannah, Ga., 4-9. Valdeire Troupe—Colonial, N. Y., 4-9.

Valoise Brothers—Orph., Canton, O., 4-9. Van, Billy—Bennett's, Ottawa, Ont., 4-9. Grand, Syracuse, N. Y., 11-16.

Vap, Billy, and Rose Beaumont—Hammerstein's, N. Y., 4-9.

Van, Chas. and Fannie—Pol's, Hartford, Conn. 4-9. Van Haven—G. O. H., Ironton, O. 4-9.

Vedmar, The—Keene's, Bklyn., N. Y., 4-9. Vernon—K. and P. 5th St., N. Y., 4-9.

Vesta, Netta—Bennett's, Montreal, 4-9. Victoria, Vesta—Orph., Kansas City, Mo. 4-9.

Village Choir—Empire, Hoboken, N. J., 4-9. Viola Brothers—Family, Potomac, Pa. 4-9.

Volker, Mr. and Mrs.—Fred—Keith's, Cleveland, 4-9. Volte—Grand, Pittsburgh, 4-9.

Wade and Reynolds—Lyric, Memphis, Tenn. 4-9. Wakefield, Willa Holt—Keith's, Cleveland, 4-9.

Walker, Nella—Columbia, Chgo., 4-9. Walsh, Ben—Grand, Pittsburgh, 4-9.

Walters, Harry—Grand, Nashville, Tenn. 4-9. Stanb's, Knoxville, Tenn., 11-16.

Walton, Bert and Lottie—Washington, Spokane, Wash. 3-9.

Walton, Edna—Bijou, Superior, Wis., 4-9. Orph., Virginia, Minn., 11-16.

Warren and Faust—People's, Cedar Rapids, Ia., 4-9. Waterbury Brothers and Tenny—Bennett's, Montreal, 4-9. Bennett's, Ottawa, Can., 4-9.

Watson's Farney—Shubert's, Utica, N. Y., 4-9. Webb, Harry L.—Grand, Indianapolis, Ind., 4-9.

Weigand and Barlow—Family, Pittsburgh, 4-9. Welch, Ben—Grand, Pittsburgh, 4-9.

Wenona, Princess—Fontaine Ferry Park, Louisville, Ky., 4-9.

Weston, Willie—Shea's, Buffalo, 4-9. White, Clayton, and Marie Stuart—Orph., Denver, Colo., 4-9.

Whiting, Geo., and Melotte Sisters—Cook's, Rochester, N. Y., 4-9.

Whitesides, Ethel—Empire, Nottingham, Eng. 4-9. Empire, Wolverhampton, Eng. 11-16. Palace, Hull, Eng. 18-23. Hippodrome, Portsmouth, Eng. 25-30.

Wilbur, Caryl—Hippodrome, Brighton, Eng. 4-9. Hippodrome, Birmingham, Eng. 11-16. Hippodrome, Liverpool, Eng. 18-23. Hippodrome, Williden, London, Eng. 25-30.

Willard and Bond—People's, Cedar Rapids, Ia., 4-9. Harrison's, Sioux Falls, S. D. 11-16.

Williams, Sam—Broadway, Camden, N. J., 4-9. Williams and Force—Phillips', Richmond, Ind., 4-9.

Williams and Weston—Olympic, Chgo., 4-9. Willard and Clinton—G. O. H., Morgantown, W. Va., 4-9.

Willis, Nat. M.—Chase's, Wash. 4-9. Willis and Hassan—Orph., Bklyn., N. Y., 4-9. Alhambra, N. Y., 11-16.

Wilson Bros.—Fontaine Ferry Park, Louisville, Ky., 4-9.

Wilson, Jack—Colonial, N. Y., 4-9.

Wilson and Doyle—Mal., Little Rock, Ark., 4-9.

Windom, Constance—Keith's, Cleveland, O. 4-9. Grand, Pittsburgh, 11-16.

Winston, J. W.—Palace, Paisley, Scot. 4-9. Pavilion, Glasgow, Scot. 11-17. Tivoli, Grimsby, Eng. 18-23.

Lyric, Liverpool, Eng. 25-30.

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The May number contains contributions from Signor TOMMASO SALVINI, M. ANTOINE, H. BEERBOHM TREE, SYDNEY GRUNDY, GORDON CRAIG.

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town, Ten Nights in a Bar Room, Sapho, Big Hearted Jim, and The Man Outside: good specialties at each performance; co. good; business satisfactory; pleased audiences. The Lyman Twins 3. The Lion and the Mouse 7. —BILJO (Campbell and Danforth, owners; F. B. Stafford, mgr.): Week ending 26: Harry First and co., Five Morton Jewell Troupe, The Great Jar-row, Irene Romaine, and Dollie Le Gray: large and well merited business.

—KENDOSH.—RHODE OPERA HOUSE (Joseph Rhude, mgr.): Van Dyke and Eaton co. closed a week of fair business April 26. Bill: Diamond Robbery, Men of Jintown, The Hands of the Oak, The Train Robbery, Slaves of the Mill, Exile of Siberia, The Embassadors, and The Little Christian. W. W. Witig's Gotch-Hackenschmidt pictures 26: good business. —BILJO (F. J. O'Brien, mgr.): Vaudeville to big business all week. Baker and Gormley, Tierney Brothers and Morage, Les and Sulky, and Ethel Hammond 20-22. La Belle Italian Troupe, Davonport and Francis, Spray Sisters, and Jack McGibbon 23-24.

—BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Flora De Voss co. to fair business April 20-22 in The Senator's Daughter. The Department of Languages of Beloit College presented Alcester 24 to a big house; this being one of their yearly productions of ancient Greek plays; they gave with great attention as to music, setting, costumes and acting. Powers, hypnotist, 30-2. Don't Tell My Wife 4.

—SHERBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The Van Dyke and Eaton co. in Slaves of the Mill April 26, and A Human Slave 27 to good business; co. gave excellent satisfaction; they will remain entire week. —UNIQUE (F. W. Jenks, mgr.): Sweeney and Rooney, the Schaefer, Mr. and Mrs. Hugo Imig (local), Gillette Sisters, Bradley and Leon, and Gladys Williams: good bill and business.

—EAD CLARE.—GRAND (C. D. Moon, mgr.): Blanche Walsh in Kreutzer Sonata April 29 to light business; good performance. Hickman-Bessey Stock co. 10-26 to packed houses. Stetson's U. T. C. 29. In Wyoming 30. Coming Thru the Rye 3. David Blapham 6. Grace Cameron Opera co. 16. Local Band Concert 14.

—NEENAH.—THEATRE (J. P. Keating, mgr.): Charles Colson in Rio Van Winkle April 22: fair co. and house. Eugene Moore in My Boy Jack 27 pleased small house. Gotch and Hackenschmidt's moving pictures 29. Master Reed in Buster Brown 2. Richard and Prince's Minstrels 8.

—GREEN BAY.—THEATRE (John R. Arthur, mgr.): Wyoming April 22 pleased good business. My Boy Jack 28. Local 29. Uncle Josh Hopkins 30. Local 1. Buster Brown 3. Blanche Walsh 7.

### WYOMING.

—CHEYENNE.—CAPITOL AVENUE (Edward F. Stable, lessee and mgr.): Charles B. Sanford in Antony and Cleopatra April 22: good, to poor business. Sweet Lavender (local) 23: good, to good house. James J. Corbett in The Burglar and the Lady 25 pleased small house. Dockstader's Minstrels 5. —ATLAS (Thomas H. Heaney, prop. and mgr.): Rambo and Arno, the Malcolms, Jack Horton, and Mlle. La Triska 20-25: excellent, to big business. Miss Marakoff, Delphine and Delmore, Miss Robertson, the Rascals 27-2.

—LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Theodore Lerch 8. Josephine Deffrey week of 25 instead of week of June 27.

### CANADA.

—HAMILTON, ONT.—GRAND (C. R. London, mgr.): We Are King April 23: good, to poor house. Forty-five Minutes from Broadway 24: good, to fair business. George Primrose's Minstrels 25: good, to fair houses. The Great Divide 27: excellent, to good business. Dunsmore English Opera co. in The Barber of Seville 28: good, to poor business. Jeannette Vermorel, violinist; Claude Cunningham, baritone, and Florence Hinkle, soprano, 29. The Royal Alexandra Players in Our Boys 1. Human Hearts 2. Grace Merritt in When Knighthood Was in Flower 4. Red Mill 6. Heaney, prop. and mgr.: Rambo and Arno, the Malcolms, Jack Horton, and Mlle. La Triska 20-25: excellent, to big business. Miss Marakoff, Delphine and Delmore, Miss Robertson, the Rascals 27-2.

—SAVOY (J. G. Appleton, mgr.): Pull band of Ninety-first Highlanders, a local regiment, made a hit as headliner 27-2. Others were the Gotham Orchestra Four, Charles and Vesta Abarn, Milton and Dolly Nobles, Williams and Melburn, and

the Three Mitchells; business good. —ITEM: The Savoy closes its vaudeville season 2.

—VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Local amateurs in Charlie's Aunt in aid of Anti-Tubercular Society April 21, 22: highly successful. Brewster's Millions 23. Kibbelik 24, 25. The Toy Shop (local) 26: hospital benefit.

—GRAND (A. H. Buller, mgr.): Armstrong Musical Comedy co. 20-25, presenting The Motoring Girls and A Scotch High Ball. Next week, Grimmines and Gore co.—ORPHEUM (E. J. Dunsell, mgr.): 20-25: Henri French was the headliner. Others were: The Doric Four, Earl Sisters, Harry Holman, H. Dodge and co., and Canard; S. R. O.: pleased.

—PANTAGES (George Calvert, mgr.): 20-25: Fourteen Tyroleans as the feature; was a big hit; Makmur, the violin wizard, received a triple encore; the Venetian Trio, Daly and O'Brien, and Carter and Waters completed an excellent bill to good houses.

—OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): S. Miller Kent in Raffles April 24, 25: good business and co. Frank Daniels in The Tattooed Man 27: capacity, pleased. Royal Alexandra Players in Our Boys 29: good, to satisfactory business. Roselie Knott in Alice-Sit-by-the-Fire 1, 2. Primrose's Minstrels 6, 7. Red Mill 8, 9. —BENNETT'S (Gus S. Greening, mgr.): Adul Kader and his Three Wives, Gardner and Hevers, Keeley Brothers, Walter Daniels, Cooper and Robinson, Nellie Vesta, Joseph Hart's Rain-Deers: excellent, to capacity. —GRAND (R. J. Birdwhistle, mgr.): The Golden Giant Mine 30-2: good business and co.

—LONDON, ONT.—GRAND (A. J. Small, prop.): George S. McLeish, mgr.: Primrose's Minstrels April 24: fair attendance (rain storm), and also opposition of benefit of stage employers at Bennett's Theatre, for which there was a big advance sale. Forty-five Minutes from Broadway 25: two good performances. Free Press Newsboys' Band Concert (local) 30. Human Hearts 1. The Great Divide 2. The Red Mill 3. Royal Alexandra Players of Toronto in Our Boys 4. Henry Woodruff in Brown of Harvard 9. E. H. Sothers in Our American Cousins 9.

—WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Winnipeg Stock co. in The Ironmaster April 20-25: good business. The Lottery of Love 27-2. Gavin Harris and Jack Kennedy, of New York, will play in the co. during this farewell week. —DOMINION (C. V. Kibbelik, mgr.): Joe F. Willard and Harry Bond 27-2 in The Battle of Bungo Hill. Electro and co., Laurant, Bennet Sisters, Barrington, Warren and Faust, and Litty Flexmore. The Gondoliers, by the Winnipeg Opera co., 18-20.

—KINGSTON, ONT.—GRAND (A. J. Small, prop.; D. P. Branson, mgr.): Royal Alexandra Players in Our Boys April 27 to large and appreciative audience. Zephra 28-2: local talent; opened to S. R. O. Primrose Minstrels 5. The Red Mill 7. Roselie Knott in Alice-Sit-by-the-Fire 9. The Dunsmore Opera co. in The Barber of Seville 12. Painting the Town 13. We Are King 15. Charlie's Aunt 16. Brewster's Millions 21. The Little Trooper 23. Brown of Harvard 27.

—ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Edward Carroll in We Are King April 26: satisfactory, to fair business. Barber of Seville 27: excellent, to good business. Parsifal 28 delighted good business. The Little Trooper 2. The Red Mill 4. Henry Miller's co. in The Great Divide 6. Royal Alexandra co. in Our Boys 9. Strongheart 16. Wilbur Stock co. 18-23. Roselie Knott in Alice-Sit-by-the-Fire 25.

—CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Dunsmore-Van Den Berg Opera co. in The Barber of Seville April 21 delighted good house. Miss New Husband 24: fair, to fair business. Our Boys 5, by the Royal Alexandra Stock co. of Toronto.

—SIDNEY, N. S.—LYCEUM (R. J. Macadam, mgr.): Lyceum Amateur Dramatic Class in Daniel O'Connell scored great success April 20, 21 and matinee 25. Continuous vaudeville 22-25. Jere McAuliffe Stock co. 27-2. Myrtle-Harder Stock co. 11-16.

—GLACE BAY, C. B.—KING'S (R. J. Macadam, mgr.): Jere McAuliffe Stock co. April 20-25: S. R. O. entire week; co. good. Continuous vaudeville 27-2. Sydney Lyceum Amateur Dramatic Class in Daniel O'Connell 4. Myrtle-Harder Stock co. 5-9.

—QUEBEC, QUE.—BENNETT'S (J. H. Alos, res. mgr.): The Mikado (local) April 24, 25. Quebec Symphony Orchestra 27. The Rivals (local) 28. Roselie Knott in Alice-Sit-by-the-Fire 29, 30.

—ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Harder-Hill opened second week to a fair house April 27 in The Bronco Buster. Kirk Brown opens in Raffles 4.

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